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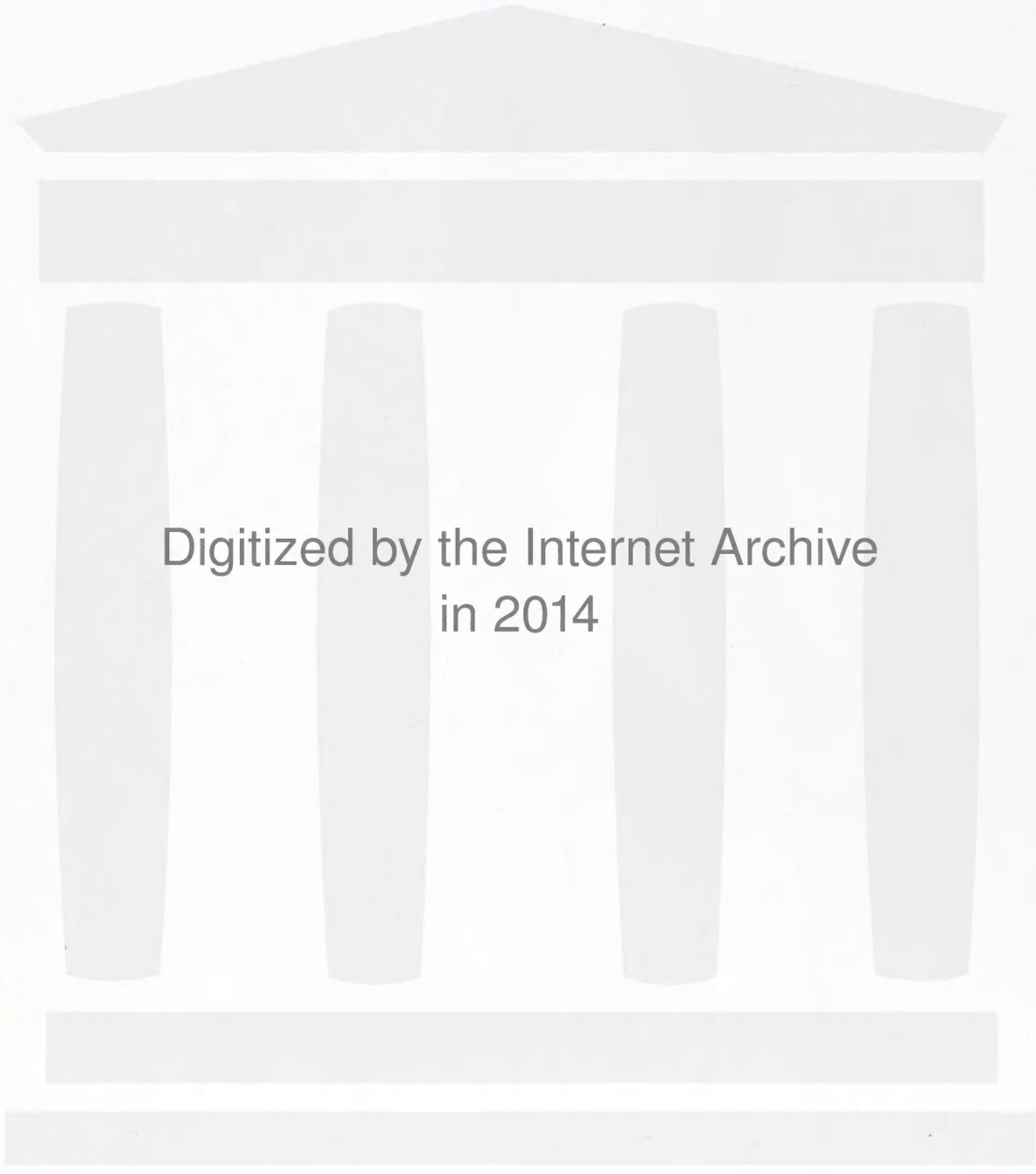

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HOUSE BEAUTIFUL

COMBINED WITH HOME & FIELD

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January 1936

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18th Century. A delightful dining-room with antique Georgian panelling and carved overmantel of limewood (complete room, $4500). The furniture—mahogany cross-banded with satinwood—was made by Sloane's own Mastercraftsmen who have given it the rich mellowness and authentic beauty of fine antiques: Sheraton three-pedestal table, $350; Chippendale ladder-back chairs, $49.50 each; armchair, $62; Sheraton sideboard with tambour panel front, $290. Exceptionally fine crystal girandoles, $180.

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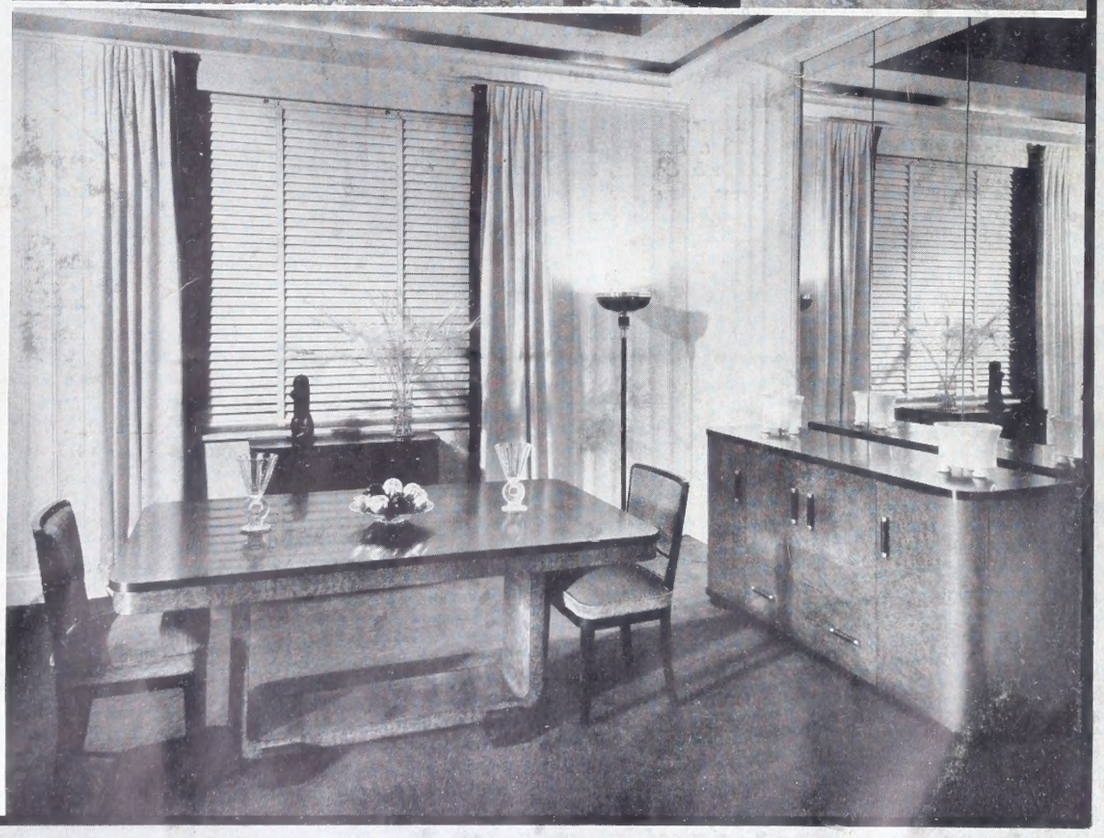

20th Century. A dining-room with the exhilarating freshness of good "modern." The furniture is sane, calm, livable, and comfortable—the principles behind all furniture in the new Modern Furniture Department. It was designed expressly for Sloane and made by Sloane Mastercraftsmen—your assurance of good taste and permanency. There are ten pieces at $900, of which are shown here the dining-table, sideboard, serving-table, and two of the six upholstered chairs. The wood is Madrone burl and Macassar ebony.

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WINDOW SHOPPING

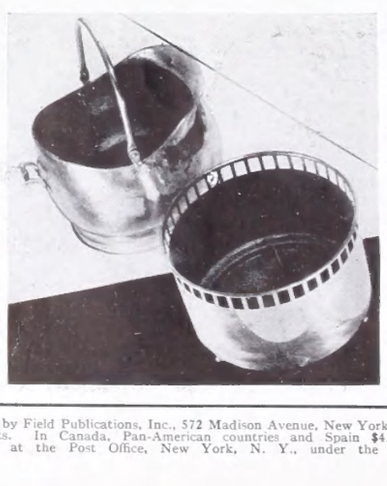
PHOTOGRAPHS BY KOSER

1 Jalma first dawned on our horizon at a camp in the White Mountains. It was a case of having come down a mountain the quickest way we knew wearing our very best white shorts. The shorts were in desperate condition, till our hostess gave us a bottle of Jalma. It's a sort of soap powder (which, wonder of wonders, didn't make us sneeze), very benign and sweet smelling, which rinses everything out of dirty clothes. Even lipstick, which is more than we understand. It is the wonder of the age, $1.25 a bottle postpaid. No chemicals. Lewis & Conger, Sixth Avenue & 45th Street, New York City.

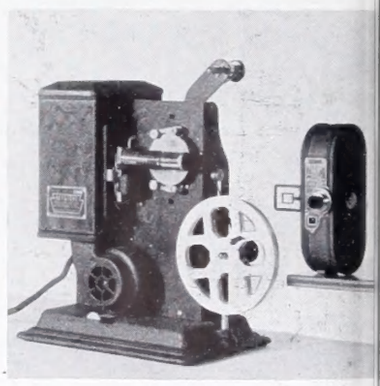
2 Apropos of the grand work being done by Southern decorators (as mentioned in a later article in this magazine), Mary Miller, 667 Peachtree Street, N.E., Atlanta, Ga., is in the front rank. A small picture from her shop will give you an idea of the distinction of her things. It is an original Currier and Ives fruit print, therefore rare, and it is mounted on a plaid mat, 24 by 19 inches, green on a yellow ground. The fruit is yellow, red and green. The frame, butter yellow. This complete costs $25. With less expensive prints, a framed picture like this can be as little as $10.

3 Since there are two of them and they go very well together, these vases are called Buddy. They are inseparables. They are each four inches high, the perfect height, and one you rarely find, for a bunch of violets, the first wild flowers of spring, anemone and the shy crocus. They are sterling. And as graceful in their classic urn shapes as anything six times their size. We recommend a supply for breakfast trays, your coffee table, desks, dressers. They will add charm to any room. At B. Altman & Company, Fifth Avenue at 34th Street, New York City. They are $12.50 the pair.

4 Personally, we'd rather sit with our feet on the fender and watch our fire than go to all the shows in town. We are what is known as a home body. Which is why we are devoted to the objects shown in this picture. The nearest one is the grandest woodbasket or coal bucket imaginable. It is polished brass, very gorgeous in firelight with a perforated top and brass feet, stands nine and a quarter inches high, is thirteen and a half inches across and costs $15. Back of it is a hand hammered brass coal bucket, eight inches high, $10.50. William Jackson, 16 East 52nd Street, New York City.



5 Shells we picked up, not on the beach, but close to it, in West Palm Beach. The one on the right is a clam shell, clear white with a touch of seaweed green, shining like the sea. Use it as a coquille, or purely decoratively. $.85. The one in the background is creamy, mat surfaced, generously large. $.85. At the left is a sunflower turned dish and capped by a butterfly. Again in a creamy ware. $1.25. These come from a store with an excellent and eclectic range of decorative objects. The Palm Beach Mercantile Co., Clematis Avenue, West Palm Beach, Florida.



6 Above you have the Keystone 8. This is a movie projector and its virtues are so varied and numerous that we, who understand nothing at all about mechanics, leave them to enthusiasts who will be enchanted when they investigate it. It costs $39.50. At its right the Keystone 8 camera. It weighs less than two pounds and, what appeals strongly to us, it's the simplest 8 MM camera to load or unload. No sprockets, thank goodness, no loops, no complications or tears. The projector and the camera, $51.50 complete. At Willoughby's, 110 West 32nd Street, New York City.

HOUSE BEAUTIFUL combined with HOME & FIELD January, 1936

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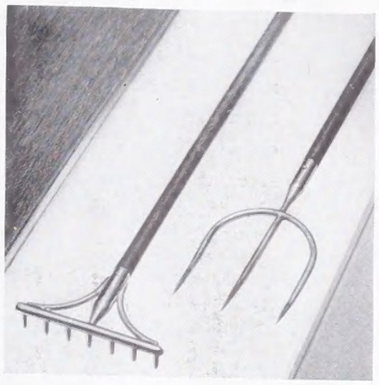
VOL. LXXVII No. 1

WINDOW SHOPPING

7 Here is a pair of brand new salad servers. If you're one of the few eople who don't think mixing a salad un, you'll change your mind if you get ourself a big wooden bowl and start ossing the greens with this little pitch- rk and rake. They'll make you feel ally bucolic even in January. And for ny of your friends who take their salad ixing seriously, these are guaranteed relax the artistic fervour to a point here you can all enjoy yourselves. hey are made of chromium and wood d cost $3 the pair. You'll find them Tatman, 625 N. Michigan Avenue, hicago, Ill.

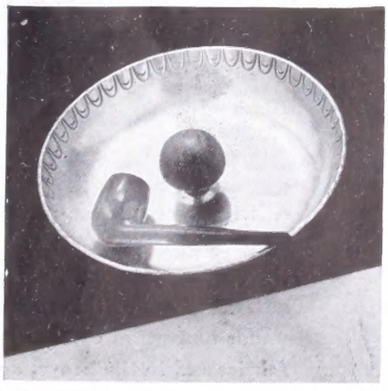


8 Nebulous as a breeze is the great glass bowl in the photograph. In actuality, it is weighty and important, though delicate in outline. It is so flat that you could float water lilies or gardenias or camelias in it, so exquisite with its tracery of leaves, that it doesn't really need anything. It was designed by Dorothy Thorpe for Bullock's-Wilshire, 3050 Wilshire Boulevard, Los Angeles, Calif., is a hundred percent California product and one that the rest of us may well be extremely proud about. American glass wasn't always this good. As a matter of fact, a lot of it isn't this good even now. $35.

The enchanting covered wagon in the picture is in reality two pieces garden furniture which can be used gether as you see them, or separately. ey are made of wood in a light stain ish, with a soft, water-repellant green th upholstery and green knobs on the eels. The back, called "Sunbonnet," s wagon springs over the wheels, inner ing cushions. $55. The front, a sun t, has an adjustable back. $42. Or n can hook the two of them together, you see them here. They are easy to into your Florida garden, onto your lifornia terrace or your New York f. Arden Gallery, 460 Park Avenue.

10 Here's a two-in-one which came as a complete surprise to us. It is, as you can plainly see, a magazine rack. It happens to be made of solid mahogany. But the second string to its bow is that it is also a foot rest. When tipped for resting of feet, pieces of brocade save the mahogany from getting marked up, and magazines, for some mysterious anti-Newtonian reason, do not spill out. All of which is very neat and practical and surprising and puts this in the class of presents to give people who have everything. $7 in mahogany. Allyne, 21 East 48th Street, New York City. Postage is extra.

Men are passionately addicted to ashtrays with bumps in the mid- of them for knocking out pipes. y, we do not know. But a serious vey has established the fact. They like big ashtrays, the reasons for being obvious to any smoker. The in the picture has both virtues. In center a walnut knob for knocking. und it a wide tray handmade of minum and incised around the edge thumbnail design. The surface is ish-resistant. This comes in two s: the six inch for $3.50; the eight n, $4.25. Postage prepaid. Le-Drew, Fifth Avenue, New York City.



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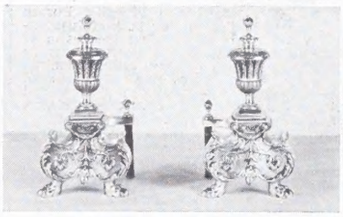

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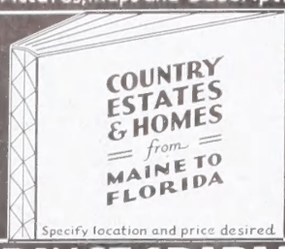

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for 1936

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By all indications, there will be an even greater activity in 1936. For real estate is still the best investment you can make today.

If you have any idea of buying a home, take our advice and do it now—in January 1936. First take careful stock of your needs. Then consult a reliable broker (and remember that the properties advertised in HOUSE BEAUTIFUL'S Real Estate pages are only samples of these brokers' total listings). Or, if you intend to build, consult a reliable architect first. His expert services will more than save the small fee he charges. If you wish specific information on buying or building, write to this department. We will be more than glad to help you.

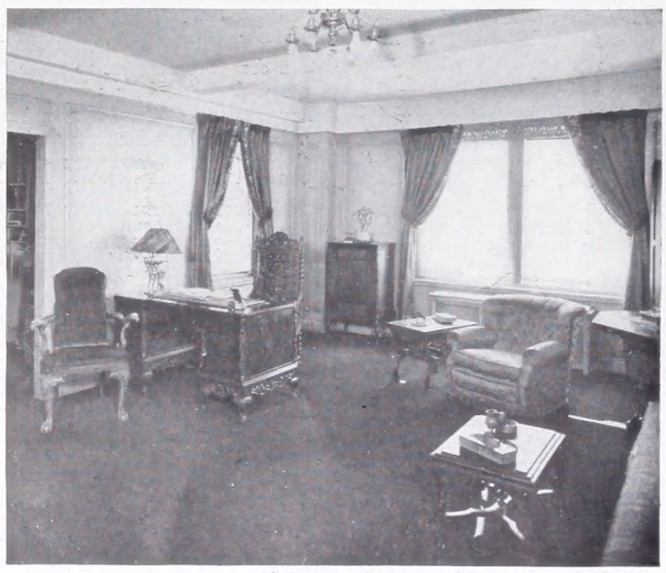
Real Estate Department
HOUSE BEAUTIFUL
572 Madison Avenue New York

AT HOME IN

More and more "at home in Manhattan" means a suite in one of the fine hotels to be found in the mid-town section. For the better Manhattan hotels are definitely in accord in excluding standardization from their decoration or anything approaching the old "hotel atmosphere." Individuality is starred

EMPIRE PHOTOGRAPHERS

Above, a salon in one of the typical three-room suites at the Sherry-Netherland. In the northwest corner of the hotel, it overlooks Fifth Avenue and the Park. Notice the spaciousness of the room and the light which floods from the generous windows. The desk overlooking Fifth Avenue is ideal for writing



A living room at the Navarro overlooking the length of Central Park. This is one of the finest views of the Park, looking north from Central Park South. The quiet comfort of this room is symbolized in the dark woods and warm colors used in draperies, upholstery fabrics and in the heavy, deep-pile carpet on the floor

MANHATTAN

Here are shown typical scenes in four of Manhattan's finer hotels. All are in the mid-town area between Forty-second and Fifty-ninth streets—the Biltmore at Forty-third and Madison, the Waldorf at Park and Fiftieth, the Sherry-Netherland, Fifty-ninth and Fifth, the Navarro on Central Park South

RICHARD AVERILL SMITH

One of the Waldorf-Astoria Tower apartments. The living room was decorated by Amy Sommers Phillips. A feature of this room is the fine architectural treatment, shown particularly in the dentiled cornice and the fine broken pediment used as an overmantel decoration. The room is dignified, restful in furnishings

LOUIS WERNER

High above the street with exposures on the north and east is the Presidential suite at the Biltmore. This is a view of the living room (there are five rooms in the suite). Here again broad windows, individual notes in decoration and a nice choice of colors contribute to a restful, homelike atmosphere of real individuality

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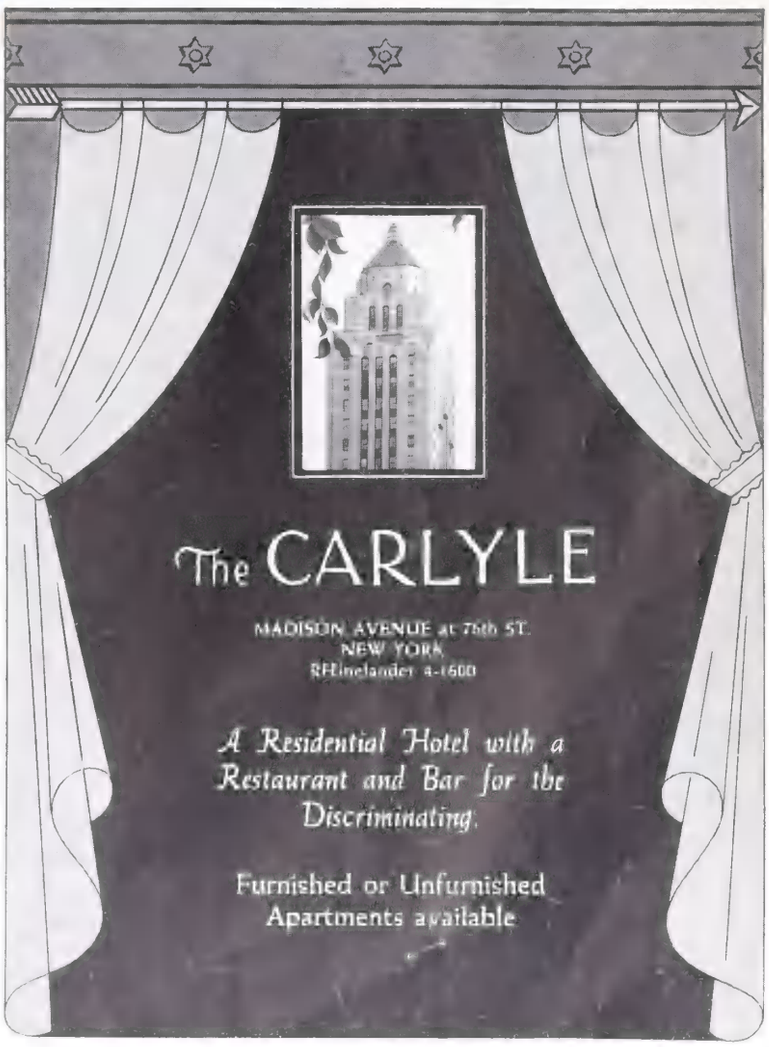
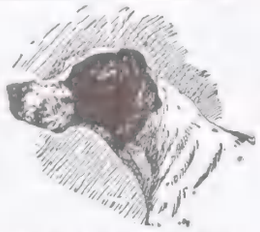


60th ANNUAL DOG SHOW



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IN PROSPECT. That it will be a prosperous New Year in the world of thoroughbred dogs seems assured. With many a doubt removed, general confidence revived, it is possible to view the immediate future with optimistic eyes. This is already reflected in plans drawn and campaigns mapped. A general business revival, however gradual, means much to the American breeder, not only in more sales but in the higher prices commensurate with the cost of rearing puppies to a saleable age. Long deferred kennel improvements and repairs are being made and will be continued. New breeding stock will be acquired, and recent importations indicate that this most essential element in successful operation is not being neglected. As for the shows, just a glance through the 1936 schedule now in the making is evidence enough of the confidence felt by the show-giving organizations. We are just on the threshold of the new year, yet we find dates claimed and granted far into next autumn. Clubs never have been more forehanded in their preparations and many have already submitted and received approval of their lists of judges for exhibitions many months away. With only a short rest through the holiday season, show activities will be resumed early this month, the American Spaniel Club having the honor of starting off the new year with its specialty event on January 6. It will be followed a week later by the show of the Pekingese Club of America. Late in the month comes the first all-breed event—the annual exhibition of the Maryland Kennel Club. This should be the best show in the history of the Baltimore fixture, since it will be given in the new Fifth Regiment Armory. In recent years many an owner and handler has held aloof from the dangers and inconveniences of the old hall. Next comes the plunge into the feverish February scramble. The exhibitions of the eight terrier clubs in association in the Grand Central Palace, the separate shows of the Boston Terrier Club of New York and of the American Pomeranian Club will be the curtain-raisers for the great Westminster on February 10, 11 and 12. There follow quickly the Elm City Kennel Club and the Eastern Dog Club fixtures, after which many a kennel van will follow the sun for the long round of midwestern shows that fill most of the dates during March and April. Before we realize it, May will be here and once more the canvas benching tents will be pitched in the open. And there will be more shows than ever to go to and more ribbons to be won, with an ever-increasing roll of champions crowned. It will be a great dog year.

IN RETROSPECT. It wasn't such a bad old year to which we have just bidden farewell. In fact, it was a record-breaker in dogdom when the figures are footed. The truth is that the dog

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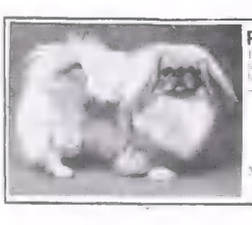

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SHOWS

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orld never did get drawn down into depths of the depression—just kept vimming along as best it could, although the going was very rough at nes. But long ago it found smoother aters. Thus, during the twelve-month st ended, more dogs were bred, more dividuals and litters registered. The dividual registration of seventy thound is an all-time high. Most significant, however, was the great increase the number of changes in ownerip recorded. For the most part those gures represent sales made and it is les that keep the breeders going. Of urse there were more dog shows and ore field trials and more people went see the dogs on the benches and in e judging rings and enjoyed their rk in the covers.

MERICA LEADS. Of incalculable nefit to American breeders and a peanent incentive to improved methods d scientific procedure was the fund aside by the American Kennel Club r cash prizes for American-bred dogs the all-breed and specialty shows of mber clubs. These premiums were id throughout the year 1935, $50 ing to best in show, $25 to the group nners and an additional $10 when ch American-bred dogs were also ed by their exhibitors. This fund, stributed through last year, amounted $14,000 and will be continued rough 1936. There long has been a lief that foreign-bred dogs outshow and outclass the home-grown variety. This has been fostered by much publicity for new arrivals and certain spectacular victories of imported dogs at some leading exhibitions. But the figures show that American-bred dogs win seventy percent of the prizes for best in group and best in show. These figures were reached in a recent survey by the American Kennel Club of the awards made at fifty exhibitions held by member clubs. At these events there were three hundred variety group prizes, of which just two hundred and ten were captured by American-bred dogs. Of the fifty best-in-show awards, thirty-five went to dogs bred in the United States. The progress of American breeders in recent years has been remarkable and their successes in the show ring have increased nearly a hundred per cent during the last decade. In one respect the depression was a blessing in disguise for American breeding. There was far less money available for importations and foreign breeders had to be content, as well, with reasonable prices. At home, breeders had more time to devote to study and to the production of first-class stock. In the future American-bred dogs will occupy an even higher position.

LATE SHOWS. Philadelphia and Newark completed the schedule of all-breed shows for 1935. The Kennel Club in the Quaker City did not receive as many entries as it enjoyed on the oc-

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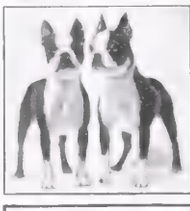

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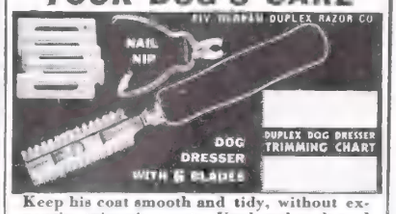

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casion of its first venture under the new auspices, although nearly 900 were on the benches. It must be concluded that Convention Hall is too far from the center of the city to attract a profitable attendance. Best in show was the imported Scalyham terrier St. Margaret Magnificent of Clairedale, owned by the Clairedale Kennels of Riverhead, N. Y. To many the great event of the exhibition was the remarkable victory in the obedience test of the miniature schnauzer, Champion Mussalini of Marienhof, owned by the Marienhof Kennels of Edgewood, Md.

Newark Kennel Club departed from custom, much to its success and profit, by abandoning its date the day following Westminster, and by seeking a new location in the Centre Market Building. Nearly 700 dogs were benched, without the long string of absentees of former years, and the show was rewarded by a remarkable attendance. That grand little black cocker spaniel, Champion Torohill Trader, owned by Leonard J. Buck of Great Neck, Long Island, was top dog.

TRAINING. Only five full weeks remain before the show of the Westminster Kennel Club in Madison Square Garden, and handlers—amateur and professional—already are grooming their charges for the greatest event of the year in this country. If the amateur is to compete with the professional in the show ring he cannot hope to win his share of the ribbons unless, other things being equal, he is as skillful in his work as the best of his competitors. And success can come only after experience and a careful study of the methods of the leaders of the profession. Handling in the show ring means simply the display of the dog so that his best points will be presented to the judge; and it must be admitted that a clever handler is able to conceal much that he does not wish to be in evidence. The best advice that can be given to an exhibitor who proposes to handle his own dogs in the ring is to visit the shows and observe closely everything that goes on in the judging rings, not only in the enclosure allotted to his especial breed, but all breeds. The exhibitor will thus become familiar with the customary show procedure, from the moment the dogs enter the ring and come under the observation of the judges until the last ribbon is awarded. In training a dog for showing, the fundamentals are the same as for any other purpose. He must be under control at all times, otherwise he will not show properly. The animal that enters the ring quietly and sits by his handler's side until ordered to move starts with a great advantage over the nervous, untrained dog that is upset by the crowds about the ring and the other dogs in the class. In preparation for showing it is essential that the dog become accustomed to strangers and to handling by them, since it is necessary for the judge to go over him thoroughly in judging. Familiarity with crowds, indifference to handling and being under full control at all times are requisites for the best display of a dog.

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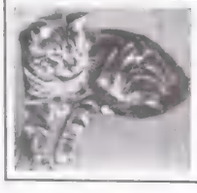

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CLARE TURLAY NEWBERRY

RED TABBIES: A red tabby Persian is a truly gorgeous creature. In recent years, few varieties have enjoyed the attention of fanciers as have the red tabbies. The white chin and spot on the end of the tail, long considered their greatest drawback, have been practically eliminated. The ground color, unfortunately, is more often pale orange or cream than the clear brilliant red so much desired. The markings consist of stripes down the back, swirls on the sides, rings around the neck and legs and a "butterfly" on the back of the neck and shoulders. New-born kittens are dark in color with distinct markings. As they grow, the color gradually lightens and at about three months scarcely any markings remain. When the kitten coat is shed the color and markings he had at birth return. Until the last decade or so, a red tabby female was a rarity. The females were always tortoiseshells. This tendency has been overcome to a great extent but these inherent color traits will sometimes reappear even after several generations.—JULIA M. HUNTER.

coming CAT shows

JANUARY

January 4-5—Toledo Cat Fanciers, Toledo, Ohio

January 9-10—Boston Cat Club, Boston, Mass.

January 9-10—Atlantic Cat Club, New York City

January 10-11-12—Heart of America Cat Society, Kansas City, Mo.

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We Remember

Our New Year's resolution is still unwritten. While typewriters all over this land have been busy tapping out hopeful promises of performance, House Beautiful has been dreaming a little—thinking back over the high spots of its own particular 1935.

We like to remember:

Launching "Good Buys of the Month," a new idea in publishing designed to show readers high style at low cost. . . . The "Five-Year Plan," a remodeling venture safely budgeted over a period of years. . . . Selecting (with a jury of experts) "The New Flower Stars," in which we continued our program of being the only magazine to go to the fuss and bother of finding the best among the new plants. . . . Another Bride's House, bigger, better than the first. . . . Spring and fall Brides' issues which showed these buying young ladies what their trousseaux should contain. . . . The dozens of original small-house designs (they've been in every issue) to guide our readers' building ideas. . . . The inspired plans for little gardens to accompany them. . . . The new kitchens and bathrooms. . . . The Quality Building Charts, the Modernization Charts, the Architectural Detail Charts. . . . The experts' comments on flowers. . . . The kitchens, bathrooms, living rooms, dining rooms. . . . The window treatments, closets, fabrics, floor coverings. . . . The silver in abundance for more abundant living. . . . The tiny week-end houses, complete to the last detail. . . . The advice on farming for those who want to take their country acres more seriously. . . . The insistence that House Beautiful be practical, practical, practical.

We like to think now of our plans for 1936. Turn the pages and you will see how some of them have worked out—"Going South," the Prize Winners of our Eighth Small House Competition, and a new feature, "The Practical Gardener," to mention three high spots. We won't tell you about the others that are coming. But we'll tell you now our program for 1936 (we'll even call it a resolution, if you insist): To top all these good things we've liked in 1935 with better ones. Eleven issues following this will show you how it's done.

PHOTOGRAPHS TAKEN FOR HOUSE BEAUTIFUL BY HAROLD HALIDAY COSTAIN

THE OLD SOUTH, TO WHICH AMERICAN ARCHITECTURE AND MANNERS OWE SO DEEP A DEBT OF GRATITUDE, BRINGS IN THE STREETS OF CHARLESTON, WHILE A NEW, DYNAMIC SOUTH RISES

Going South

OUR train roared south. It was night and sparks from the engine streaked out grandly across the sky. The wheels beat out a tune on the rails. A song without words, we thought, but insistent. The darkness outside was punctuated with bursts of light. A factory going full blast, though the five o'clock whistle must have shrieked hours before. A jerkwater town's Main Street as crowded with cars and people as though it were Christmas Eve (and it really wasn't). A real estate agent's sign shining brazenly. We added these portents up. Suddenly they were all quite clear. The song of the wheels on the rails had words and the words were: The South is coming back. The South is coming back.

It has the importunity of marching feet or the hammer in a smithy. When you get out of your train in Atlanta, West Palm Beach, Jacksonville, Miami, it doesn't matter where, you find you're in the wrong place if it's roses and drums you came for. The Civil War is over. The South is beginning to hum. Its industries, its building, its exporting have put on full steam ahead. Cotton, denim, chairs, tiles, cigarettes, oranges, lemons, grapefruit, modern houses, candlewick bedspreads, tables and textiles and candied fruits, cedar and cabañas, darkies in doorways, just sittin'.

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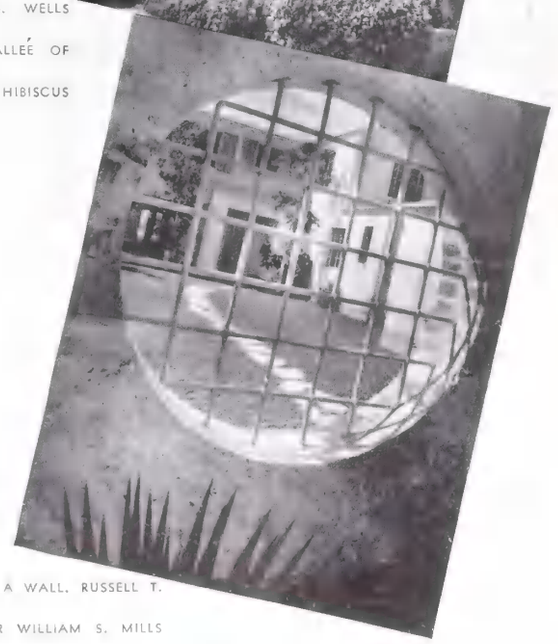
TRANSPORTATION: CAPITOL, LEFT, IS A MODERN MISSISSIPPI STEAMBOAT. ABOVE IS A MISSISSIPPI HOOVER CART

WHITE HERONS, COURTING. WELLS AVENUE, PALM BEACH, ALLÉE OF AUSTRALIAN PINES AND HIBISCUS

Atlanta: Bedspreads and architecture

BEGIN with Atlanta. Because Atlanta is in a sense the barometer of the commercial South, prosperous, progressive and relentlessly energetic. There has always been a briskness about Atlanta. But now it's typical of what's happening to the South.

Atlanta is building. And making bedspreads. As well as pursuing its other busy careers. It is not in any spirit of drollery that we mention the bedspreads right up front like that. For when the South was no more than crawling along, the bedspreads made in the mountains above Atlanta kept countless people busy, and now it's an industry which can stand up proudly next to the weaving mills and point to itself with pride. When they pick cotton down South, even the babies go out into the fields, and if they're big enough to be on their own, they pick, too. When they make bedspreads, every man, woman and child in the family makes bedspreads. At Dalton you drive for miles between lines flapping candlewick bedspreads and the name of the drive is "Between the



MIAMI SPANISH THROUGH A WALL. RUSSELL T. PANCOAST, ARCHITECT FOR WILLIAM S. MILLS

DELRAY: PALM BEACH SHUTTERS, SHADED WITH PALM, AND A WHITE BATH HOUSE FOR FONTAINE FOX BY JOHN L. VOLK

Sheets." The spreads are stamped by laying off the design from a pattern on the spread. Large lead irons are used. This is factory work, as is punchwork. But candlewicking is let out all along the line and it's done on porches and in parlors for mile after mile. Electricity is increasing volume, but the handmade spreads are lovelier still.

Atlanta is building. Houses in all price classifications. And Atlanta is decorating. It is no longer taken for granted that a lady knows just how her home should be and therefore foreswears professional aid. There are good decorators in Atlanta. Women who know how to treat the fine traditional houses which are going up with proper respect. The architecture presented to them is largely what is typical of the locale, Georgian, Grecian influence, white porticoes and wide lawns, green gardens, beds invariably hemmed round with box, clipped meticulously low and fat as a frame.

The season, high point of Florida's year

OR TURN south to Florida, which has, surprisingly, thrown off a six years' apathy and staged a grand comeback. A comeback less of manufacturing than of building, groves and tourists. Even the fabulous names of '29 are heard again, Boca Raton and Coral Gables. Palm Beach is loud with the hammers of the carpenters. They are not only building but for weeks they have been building overtime to be finished on time (the recurrent Florida phrase "on time" is the key to success. If you're ready for the season you can do anything. At Miami Beach one hotel was finished this year by having the men work at night under floodlights). Houses have been commissioned and then there are houses which are built by enterprising realtors on speculation. Not gimcrack houses, mind you. They use the best architects. They use the best architecture (which for Palm Beach today is non-Spanish). The house and lot are sold as a unit, and what's more, they *are* sold. There is a market for them and land goes not by the acre, but by the foot.

AN OLD HOUSE IN TRADE. PIRATE HOUSE, GIFTS AND DECORATING, CHARLESTON

THE SOUTHERN CLIPPER SETTLES AT THE PAN AMERICAN AIRWAYS MIAMI PORT

Palm Beach is being expanded northward. Here the coast is less artificial, less embroidered than in the fabulous village itself. The sand is swept high into dunes and the houses, like the Donovans' wonderful new house which John L. Volk has built, are caught in back of the dunes as though they were somewhere on the New England coast. Twenty miles south at Delray, the country is so far from exotic that Fontaine Fox, the artist, had John L. Volk build him a California whaling station, with an outthrust second story for viewing the sea. It's a fine house, small but as full of character as a fisherman, independent and sturdy.

A WHOLE FAMILY CANDLEWICKS AT DALTON, GEORGIA. LEFT, IRON LOOKS LIKE LACE AT MOBILE

WALKER EVANS

At Fort Lauderdale is one of the most delicious houses in Florida, and one which gracefully bridges the old and the new. It was built by Treanor and Fatio for a friend of Addison Mizner's, after his death, and it is not Spanish, but Mexican. This is so new and exciting an idea for Florida that you stand breathless at its gate wondering what next and where next.

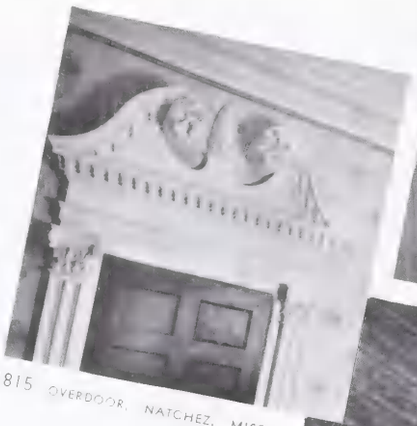
Miami evolves a new Spanish

ACTUALLY, next is in Miami and Miami has refused to give up its Spanish. Spanish works for the Beach, where it

lies flung out across the rolling sea, like a giant sandbar. Spanish, but with a difference. They all tried to tell us. They said "Modern Spanish" and "Classic Mediterranean" and, obtusely, "American Mediterranean." They floundered when it came to a name, but they could show us the houses, easily. Plenty of them primarily by that exceedingly able and popular architect, Russell T. Pancoast. It is a style which is Spanish in that it has the simple solid walls, the tiled (often red) roofs, the grillework and the tiles inlaid beneath steps. It has a mass, a thickness and a simplicity which draw the mind and the imagination back to older buildings. To Egyptian temples, against the horizon of Luxor, to Mayan ruins sleeping in South American forests. Modern with a primitive outline, a simple, uncomplicated strength. The front door is deeply set, three or four feet in and it is flanked with weirdly modern cactus, standing guard on either side.

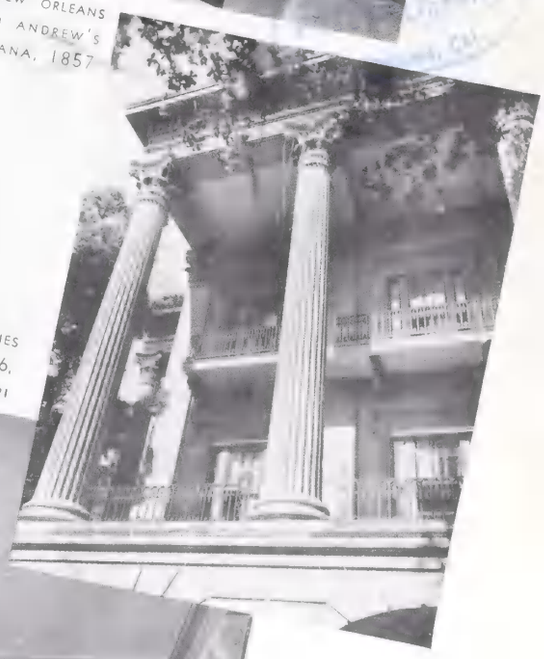
Here and there is a pink house, a dash of turquoise, but by and large color is not much seen for the newest houses. And in place of the stucco yellow which was a commonplace till recently, there is that lovely white, so dramatic against the palms, which is like the color of cream cheese. Miamians are not shy about their houses. If they wall them around, as they often do, they frequently cut a round window through the wall and in it is framed a prospect of the house. The inner patio, which in many cases is now giving way to a court, open on one or two sides, is always protected from the road. Walls, by the by, are frequently a couple of feet wide so that their tops, scooped out, are flower beds. There are endless variations on this theme, with walls dipping and jutting unexpectedly and bright flowers following their courses. Also, in the Latin way, potted plants are set side by side with growing ones, on door steps, on walls, under windows, anywhere. In the Mexican house at Fort Lauderdale there are pots on each step of the staircase, on the inner side, silhouetted against the wall.

MADAME LAVIOLETTE OF DELCOMBRE, LA., SPINNING



1815 OVERDOOR, NATCHEZ, MISS.

AGRICULTURE IN A NEW ORLEANS GATE. RIGHT, JOHN ANDREW'S BELLE GROVE, LOUISIANA, 1857



"ARLINGTON" BY JAMES HAMPTON WHITE, 1826, NATCHEZ, MISSISSIPPI

The shopping is as good as the fishing

MIAMI BEACH is a resort and so it has a flock of smart shops, open only in *the* season. The most ultra of these seem to be clustered along Lincoln Road, a handsome street running out toward the sea. It comes as a shock always to see familiar New York friends here as in Palm Beach, store names from Fifth Avenue and Madison and the East 50's. Miami is, on the other hand, for all year shopping, less ephemeral than Miami Beach. And its brightest shop is Burdine's. Storms have come and real estate booms have boomed and Burdine's has remained, unperturbed, for nearly forty years. It is a revelation if you come in the spirit of "I wonder what they think is good merchandise." There is a fabric department which we have seldom seen equaled and never beaten in any shop. A modest little man with unerring taste has laid in the splashing Louisville textiles, wonderful rough-textured fishnets, shot through with chenille, a special line of materials called Monterey to go with their Monterey furniture. There are blues to go with the sea and the sky, rusts and copper colors. There are materials from Titus Blatter in Virginia, from New York, almost any place, an eclectic collection. The furniture, too, is full of charm and imagination. Brand new to us (and very good): a double-decker bed for a boy's room, which can be taken apart and made into twin beds.

Another native store which should be seen (Lincoln Road, again) is the Reed Furniture. It is exceedingly smart. And, of course, you go to Marquette Philips, to see his superb metal work, reverentially, as you'd go to a museum. The difference being that you stay to buy.

Palm Beach has a native store, too, of which it has reason to be proud. Only three years old but very firmly entrenched.

This is Worrell's, with wonderful furniture and materials and decorative objects handled in the specialty-decorator manner. As a matter of fact, there's a consultant decorator in the store and they've just been doing exciting things in the new Donovan house out the north end of Palm Beach.

In the museum class: Lanfranchi. Now as far as we were able to discover, Lanfranchi makes pretty much all the tiles used in Florida. Makes them in bulk with ease. Yet when you push open Lanfranchi's door in Palm Beach, you are confronted with *objets*. Fine glass, metal, china. Very recherché. And if you continue out the back of the shop, you are in a general garden, with tiled tables here and there and across the way another shop with the most magnificent antique tiles in the windows you ever laid eyes on. Also, as you poke through Florida houses, you admire some decorative piece and are met, nine times out of ten, with the remark, "It comes from Lanfranchi." by your hostess.

PALM BEACH, ON SPECULATION, BY TREANOR AND FATIO

A list of preferred memories

BEFORE leaving Florida we made a list on the back of an envelope of the things which we liked best. Go and see some of them and see if we're right: Wells Avenue, in Palm Beach, alternating flaming red hibiscus bushes and Australian pines trimmed to poplar shapes. As breath-taking an allée as you'll find at Versailles. The sea at Delray with palm shelters looking like Irish wolfhounds pointing out to the horizon. Orange blossom honey. Pecky cypress paneling. A mimosa flower which smelled the way heaven ought to. An old well head from Lanfranchi with a sheet of glass across the top of it, flowers underneath, used as a lunch table in a garden. The fried scallops at Reid's in Miami, where you eat under an awning on the end of a dock. Followed by lime ice, specialty of the South. Coral Gables' Miami Biltmore at sunset, looking larger than anything else on earth. The First Presbyterian Church in Palm Beach because it used to be a bank. The Beach Cabaña Club at Miami Beach. The Pan-American Airways field near Cocoanut Grove. Because the building is magnificent, with a great blue globe in the lobby and decks upstairs and the biggest hangar we ever saw waiting for the Southern Clipper. An enchanting building in Palm Beach which turned out to be a public school. Driveways made of red stone the color of cork. The first modern house in Palm Beach using huge glass bricks and banyan trees and the Pancoast Hotel which has a vaguely North African look about it. Five architects, patient and modest, to whom all thanks.

Furniture making in North Carolina

NORTHWARD again, to the Carolinas, and the Piedmont belt where they do say there's a cotton mill to every mile. We put a finger down on the map and found ourselves standing on (*Continued on page* 68)

NEW ORLEANS HOUSE AT MIAMI BEACH BY WYETH AND SIMS FOR MR. AND MRS. PERSIFOR FRAZER

GATE AT THE ROCK PARK GATE, MIAMI BEACH

MIAMI SPANISH, DEEP-SET DOOR AND TOWERING CACTUS

DOORWAY IN THE GATTLE HOUSE BY RUSSELL T. PANCOAST AT MIAMI BEACH

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BURLINGAME, CAL.

A WALL GARDEN IN MIAMI BEACH

NELSON R. BOICE, OWNER. ARNOLD SOUTHWELL, ARCHITECT

EMELIE DANIELSON

ROCHESTER PUBLIC LIBRARY

A Looking-Glass Window for a Dressing Table

THERE wasn't any window, at all, just a corner, but Lillian Chenevert made a window of mirror, curtained it in glistening white Cellophane with a fringe like icicles and set a dressing table in front of it. The valance is mirror, too, and so is the top of the table. Its skirt is white taffeta. At either side is a niche for decoration, cupboards beneath. But if you wanted all the room in the world for storing away your cosmetics, you could inclose the tops, too, with little doors.

A COOK'S CATECHISM

ANSWERS WILL BE FOUND ON PAGE 65

1. What is the most essential ingredient of a cream sauce?
2. Give the recipe for a good, simple white sauce.
3. With what foods are white sauces most successfully combined?
4. For seasoning what sauces do you use the more aromatic herbs, such as thyme, basil, bay leaf, etc.?
5. What game should be underdone?
6. What butcher's meat should be served well done?
7. What does *to lard* mean?
8. What does *to fold in* mean?
9. With what meats is it permissible to serve mustard?
10. With what foods is white wine successfully combined?

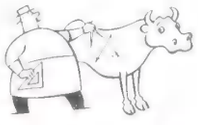
11. In what type of sauce is red wine used?
12. How should salt fish be set to soak?
13. What does *to parboil* mean?
14. What meat is always parboiled?
15. What is meant by simmering?
16. How can parsley best be kept fresh?

17. Give the recipe for a sure-fire substitute for Hollandaise sauce.
18. In boiling meat and fowl, which are to be served cold, what rule should be observed?
19. Does this rule apply to fish?
20. What is a court bouillon?
21. Give three rules in connection with pastry making.
22. Give the directions for mixing sponge cake.
23. For mixing butter cakes.
24. What great statesman did much to improve the quality and scope of American cooking?

25. If a thermometer is not at hand, how can the temperature of deep fat for frying be tested?
26. Give a recipe which is certain to insure light waffles.
27. Was Brillat-Savarin a chef?
28. What fare has come down to us from the Sabbath-day food of certain early American settlers?
29. Name some foods which white explorers found in use among the Indians at the time of the discovery of America.
30. What is the meaning of a dish cooked *a l'Anglaise?*
31. What does *au bleu* mean on a menu?
32. What should you expect when a dish is described in any of the following ways: Florentine; Forestière; Chantilly?

33. Give directions for cooking cabbage.
34. Give the rule for broiling beefsteak.
35. Give the rule for roasting beef.
36. What accompaniments may be served with the following: roast beef; roast lamb; duck; roast pork, pheasant and guinea hen?
37. In a gourmet's catechism, what is the unforgivable sin?

38. Should wine be served with salad?
39. What type of wine should be served with fish and fowl?
40. What type of wine goes with red meat and game?
41. What wines are drunk with dessert?
42. What is the real meaning of a *gratiné* (au gratin) dish?
43. What is a chateaubriand?
44. What is an escalope?
45. What is a fricandeau?
46. How is a *roux* made?
47. What are its uses?
48. What are the requisites of good quality beef?
49. Should meat ever be washed?
50. From what part of the beef should soup meat be cut?



51. What part of beef, little used by Americans, is greatly esteemed by European epicures?
52. How can it be prepared?
53. How is soup stock clarified?
54. What is the foundation of most meat sauces?

EACH February HOUSE BEAUTIFUL introduces the new plants which gardeners may try out during the approaching growing season. The following January we make our report on their first year with the amateurs. How did last year's novelties come through their trial? Mr. Johnston tells you here. The photographs show, top left, the unusual spoon Chrysanthemum (one exhibitor at the New York Chrysanthemum show suggested it for rock gardens); Zinnia Fantasy beside it, midget plants, highly desirable for mass color. The two roses are Feu Pernet-Ducher, left, and Crimson Glory, above. The former is yellow, the latter is a vivid crimson.

INTO CIRCULATION

A REPORT ON HOW THE NEW PLANTS BEHAVED IN AMATEURS' GARDENS THE FIRST YEAR OUT. THE LIST AT THE END OF THE ARTICLE IS A GUIDE TO RECOMMENDED NOVELTIES

. W. JOHNSTON

LAST February, HOUSE BEAUTIFUL presented ninety-six new plants to the gardening world. This list included annuals, perennials, Roses, Gladiolus, Dahlias and other types that seemed to have real possibilities. With one complete growing season behind us it is now possible to measure the value of some of these plants and to predict more accurately the future of others now that they have been further tested in a greater number of gardens and a wider range of localities.

In case you have never tried it, this growing of new plants the first year of their introduction is high gardening adventure. The element of doubt, plus the thrill of seeing for the first time new species or improved varieties, is matched by no other gardening pursuit. After all, growing the same plants year after year to the point where you are sure that under certain conditions they will do thus and so is apt to become tiresome. With plant novelties in the garden you will bring into the picture spice and a spirit of adventure that is likely to give you an entirely different viewpoint on gardening, and incidentally often makes you more appreciative of some of the fine plants we consider garden fixtures.

Frankly, if more of you would try new plants each year my task of gauging their value would be decidedly easier. Distribution of new plants is generally so spotty that one is put to it to measure accurately their worth. Weather conditions, of course, must be taken into consideration in passing judgment. The past growing season, at least in the vicinity of New York, was a bit in favor of the plants despite some short dry, wet or hot spells. A mild fall greatly favored such things as Dahlias and Chrysanthemums. In some communities around New York Dahlias were still being cut the fourteenth of November. This made for perfect conditions for outdoor Chrysanthemums, which could stand frost to (*Continued on page* 69)

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AT THE top is the packed bloom of one of those new dwarf Asters which have been a sensation among last year's novelties. HOUSE BEAUTIFUL recommended eight different varieties, of which this is called Remembrance. Just above is Sweet Pea Pacific, a deep fawn pink which is suffused with coral, and with wings two shades lighter. At the left is Hebe, one of the many new Korean hybrid Chrysanthemums of 1935.

LA CHASSE, OLD FRENCH PAINTED PAPER, FRAMES A CORNER OF THE LIVING ROOM.

THE UPSTAIRS HALL IS USED FOR BREAKFAST, MADE GAY WITH A FRENCH CHINTZ.

NORMAN W. CARY

OLD HOUSE REJUVENATED

FOR MR. AND MRS. WINSTON GUEST

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Ysel, Inc., decorated the house on the North Shore of Long Island for the Winston Guests and it stood awaiting them when they got back from their honeymoon. The living room, above, has its paneling painted old white. In it are used soft blues, chartreuse and fine antiques. The bedroom, below, largely white, is a triumph in defeating irregular outlines, low-hung eaves. Opposite, top, a detail of the living room. Grouped round a Louis XV coffee table is a couch covered in dull blue chintz, a fruitwood chair in antique white leather. Blues predominate in the French wallpaper which frames this group and on the floor lies a fine Bessarabian rug, seen also in the picture above. Tans and greens, blues and reds, are all gently rampant in the old chintz used in the upstairs hall, shown below. The walls are white and the couch in the dormer, white, tan and green, all pale. It stands firmly on a cushiony sheepskin.

THE PRIZE WINNERS

HOUSE BEAUTIFUL ANNOUNCES THE RESULTS OF ITS EIGHTH ANNUAL SMALL HOUSE COMPETITION AND ON THE FOLLOWING PAGES DISPLAYS PHOTOGRAPHS AND PLANS OF FOUR HOUSES WHICH WERE GIVEN AWARDS

NINE years ago HOUSE BEAUTIFUL held its first Small House Competition. Since that time this annual event has grown steadily in importance to both architects and those who build. Though there are many architectural competitions held in this country, practically all of them call for designs only. Our own Small House Competition restricts entries to houses *actually built* during the past few years. They are divided into two classes. In the first are houses of eight rooms and under. In the second class, houses of nine to twelve rooms. In addition this year there was a special class for remodeled houses of not more than twelve rooms. The significance of this Small House Competition is apparent at a glance. It is a lively record of architectural trends in the country—evidence not only of what architects are doing but of what their clients are asking for.

Two prizes were awarded in the first two classes and one in the third. Here are the winners:

EIGHT ROOMS AND UNDER: First prize of $500 to H. Roy Kelley of Los Angeles, California. Second prize of $300 to Harrison Gill of New York City.

NINE TO TWELVE ROOMS: First prize of $500 to Richard Frederick King of Los Angeles, California. Second prize of $300 to Robert Charles Dean of Newton, Massachusetts.

REMODELED HOUSES: Special prize of $300 to Evans, Moore & Woodbridge of New York City.

HONORABLE MENTIONS: First Honorable Mention in Class I and II to William Wilson Wurster of San Francisco, California, and Honorable Mention to: Donald D. McMurray, David J. Witmer and Loyall F. Watson, C. Roderick Spencer and John James Landon, William Wilson Wurster, all of California; Royal Barry Wills, Massachusetts; Perry M. Duncan, New York; Edward Stuart Phillips, Pennsylvania, in Class I. In Class II, Palmer Sabin, California; Royal Barry Wills, Massachusetts; Eldredge Snyder, New York. In Class III, James C. Mackenzie, New York and John F. Staub, Texas.

The judges were Arthur C. Holden and Cameron Clark of New York City and Russell C. Walcott of Chicago, all members of the American Institute of Architects, and Arthur H. Samuels, editor, and Ethel B. Power, associate editor, of HOUSE BEAUTIFUL. The Jury voted to express their judgment by the preparation of critiques to be attached to the designs selected for publication and for the traveling exhibition which has been sent out this month. Mr. Holden, as spokesman for the jury, drafted the general remarks on the competition as a whole as well as the individual citations published with each of the houses in this issue. Here is the general statement:

"The Jury found the level of work submitted exceedingly high. Looking at the group as a whole it seems fair to draw the following conclusions:

"That modern architecture is something more than a stylistic fad. The photographs submitted showed an increasing understanding in the handling of new materials and the use of new elements in design to provide superior facilities for desirable living.

"The Jury noted the growth of an understanding of traditional forms and the use of these forms which shows that American architects have progressed from the period of being copyists into a period where they are carrying on the logical development of traditional house building.

"The Jury was impressed by the number and quality of the designs submitted by the California architects. It seems evident that the amenities of the climate are an incentive to the production of homes which are in harmony with their environment."

THESE competitions are purposely not restricted to new houses built in the current year, as it is realized that a house takes a little while to "ripen," to settle into its surroundings before it makes its best appearance. The houses submitted, however, have been built within the past two or three years. Coming from all over the country, they show certain trends.

Conspicuous is the fact that by far the largest number of houses was entered in Class I (of eight rooms and under). In other words, the small house was in the large majority. This would seem to imply that most of the present residential building is being done in this small house field and this fact is borne out by actual statistics. Because of increased demand the small house is coming into its own. It is being recognized by architects as having a right to exist for and in itself. Instead of thinking of it as a pocket edition of a large establishment they are facing squarely the very special problems that it brings up. These are problems having to do with new conditions of living, new demands for economy and new materials.

As was to be expected, a large number of the small houses submitted were maidless establishments. The family that ten

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GEORGE D. HAIGHT

ENTRANCE DETAIL OF THE HOUSE BY H. ROY KELLEY WHICH RECEIVED FIRST PRIZE IN THE CLASS FOR SMALLER HOUSES

OUTSTANDING MERITS OF THIS SMALL CALIFORNIA HOUSE ARE ITS DIGNITY AND SIMPLICITY

years ago would have planned a nine or ten-room house, maid-operated, is today building one of seven or eight rooms and not providing for a maid. This does not mean a lower standard of living, for space in this smaller house is so much better utilized and operation is so much quicker and easier than it was a decade ago that its comfort and convenience are greater.

IT WAS the necessity of making houses smaller that caused us to devote more attention to their plans. When houses were large and a few extra cubic feet did not mean a disastrous dislocation of the budget it was not so essential to make economy of plan of first importance. The shortest distance between rooms was not necessarily an axiom that had to be followed. There was plenty of time to take extra steps and servants were accustomed to take them without complaint, even in the large and exceedingly inefficient kitchen. The appearance of the house was of first importance and style was more frequently the subject of discussion than workability of plan.

The smaller the house gets the more important it is that every inch in it counts and plays its part in the functioning of the whole. This smaller house must approach as nearly as possible the perfection of a nicely balanced mechanism. It must function easily and economically and its plan, nicely adjusted to modern ways of living, must be made the basis of its design. Therefore the judges gave the plans special attention in selecting the prize winners and honorable mention houses.

THE relation of the house to the lot, that is, relation of important rooms to the out-of-doors, was especially noted. So also was relation to points of the compass. In this last matter careful distinction was made between houses in warm climates and those in cold. In the latter it is the aim generally, unless a more desired feature works against it, to have sunlight in the main living rooms. In those states, however, where the sun may bring too much heat in the middle of the day the orientation must be reversed or else the rooms must in some way be shaded from the sun. It is also true that there can be a closer relation between the house and (*Continued on page* 61)

First Prize

FOR HOUSES EIGHT ROOMS AND UNDER

AWARDED TO H. ROY KELLEY OF LOS ANGELES FOR A HOUSE OF FORMAL DESIGN

GEORGE D. HAIGHT

THE JURY'S CITATION: *Balance, harmony and refinement achieved by the skillful handling of fenestration and materials. A feeling of space in a small but formal house. Admirable simplicity of detail.*

A STRAIGHTFORWARD and well worked out plan and a beautiful simplicity in its design gave this house submitted by H. Roy Kelley first prize in the class for the smaller houses. Mrs. Phrona W. Houston occupies it with her two grown-up daughters. The special problem to be solved, the architect stated, was to build a house that could be simply constructed and that would be economical of space and thus inexpensive to build. The main part is contained within a rectangle, which means a house easily framed and roofed. There is nothing irregular about the plan, the principal partitions carry through and the space is logically and economically divided with no more given to halls than is absolutely necessary to provide good circulation from room to room.

On the first floor there is a covered porch, which in California would serve as an extra room. Both living room and dining room open into this, as does also the pantry, indicating that this is frequently used for outdoor eating. Although there are three doors opening from the living room, these are placed at the ends of the room, thus leaving good space for the furnishings. Light for the living room comes from the two ends. For a house in a colder climate more light than these give would probably be desired and the southern wall would not be made solid as it is here. For California, however, this is an entirely justifiable arrangement, since maximum sunlight is not desirable in the main living room. Early morning sun, however, is welcomed and to take full advantage of this there is a bay window at the eastern end. There is also one to match this in the dining room.

On the second floor there is an inclosed porch over the one below. Two of the bedrooms open on this. It overlooks the gardens on the west and might serve either as sitting porch or sleeping porch. There is no guest room unless the bedroom and bath on the first floor are used for this purpose, as they might easily be because of the separate outside entrance from the garden. At the same time an entrance to this apartment through the laundry makes it equally suitable for a maid. The plan is thus a flexible one. It especially fits the California climate, but at the same time it is one that could be readily adapted to other localities, even northern ones.

INTERESTING details are the two bay windows. These were especially commended by the judges for their excellent design. There are few features of a house that are more badly handled than a bay window. To design one that is in scale with the house, that has a real meaning in the plan as well as exterior, and that takes its proper place without calling undue attention (*Continued on page* 61)

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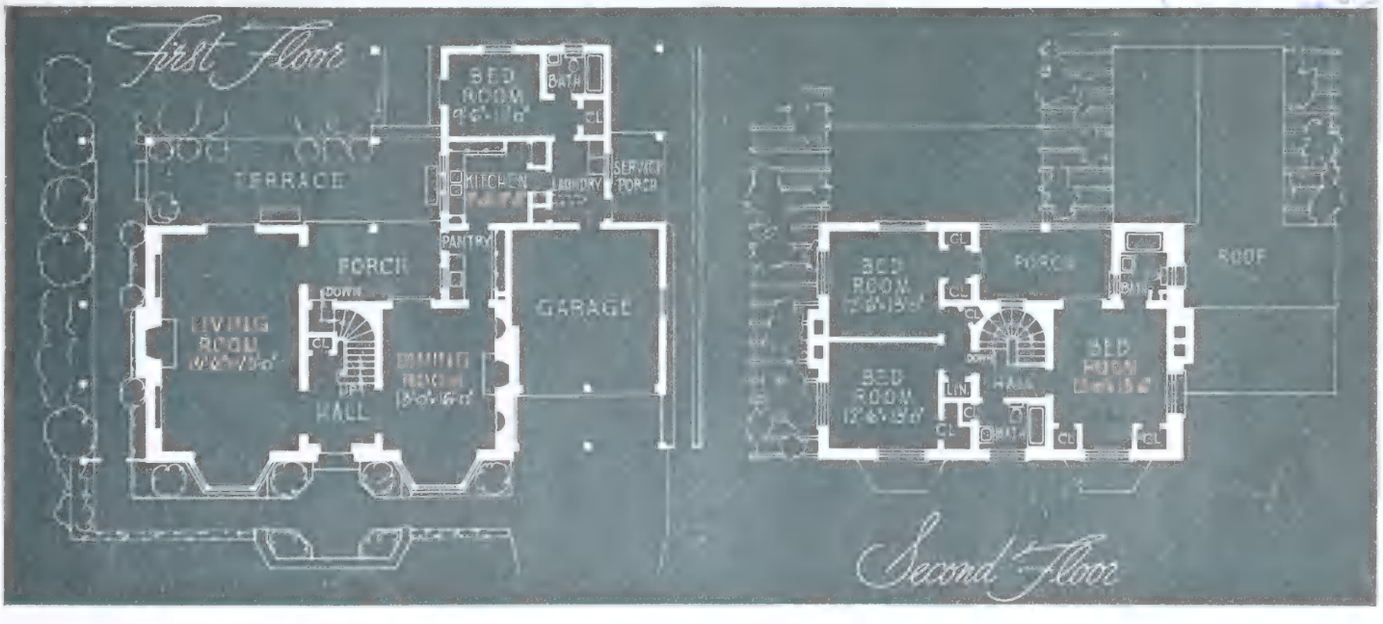

First Prize

FOR HOUSES NINE TO TWELVE ROOMS

AWARDED TO RICHARD FREDERICK KING OF LOS ANGELES FOR DICK POWELL'S HOLLYWOOD HOUSE

THE JURY'S CITATION: *Beautiful handling of masses and a well-organized arrangement of space which achieves a happy relation between indoor and outdoor living. Luxurious without ostentation. Originality and simplicity of detail.*

THAT a house planned for living out of doors in full, free enjoyment of California sunshine, for recreation and entertaining, should be designed with restraint and dignity instead of in an over-romantic or excessively playful spirit is an encouraging mark of our architectural growth. This house has decided charm, but it obviously is a dwelling and not a play house or part of a stage set.

Mr. Powell lives alone with his servants. The plan evolved around this fact and around several special features that he particularly desired. Among these were a breakfast room in addition to a dining room, a large living room, library with large, glassed-in bays, an octagonal bath fitted out with a circular built-in electric shower cabinet, and a play room with projection booth and screen.

The spread-out plan makes it possible for all the rooms to have light and air on at least two sides and to separate the service wing from the bedroom wing. The separation of the guest rooms with bath and own hall and the complete privacy of the master's suite of bedroom, dressing room, bath and solarium are also accomplished. The master's bedroom opens to the out-of-doors on three sides and one guest room is entered from the front terrace. The motor court and garage entrance are well screened from the front of the house and the chauffeur's room over the garage, entered from the court, is not only well placed but gives an opportunity for a delightful vertical accent to the group. The play room is a separate building. It is grouped with kennels, swimming pool and bowling green.

The house is of frame construction, with finished walls partly brick and partly stucco. (*Continued on page* 61)

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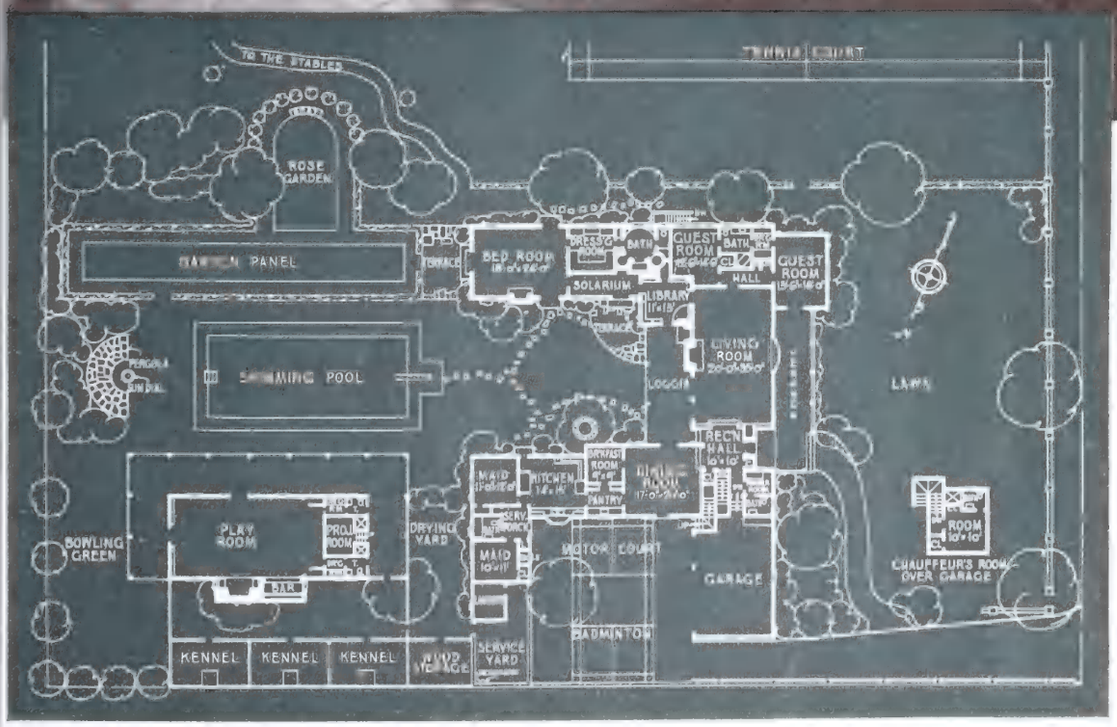
SCOTTY WELBOURNE



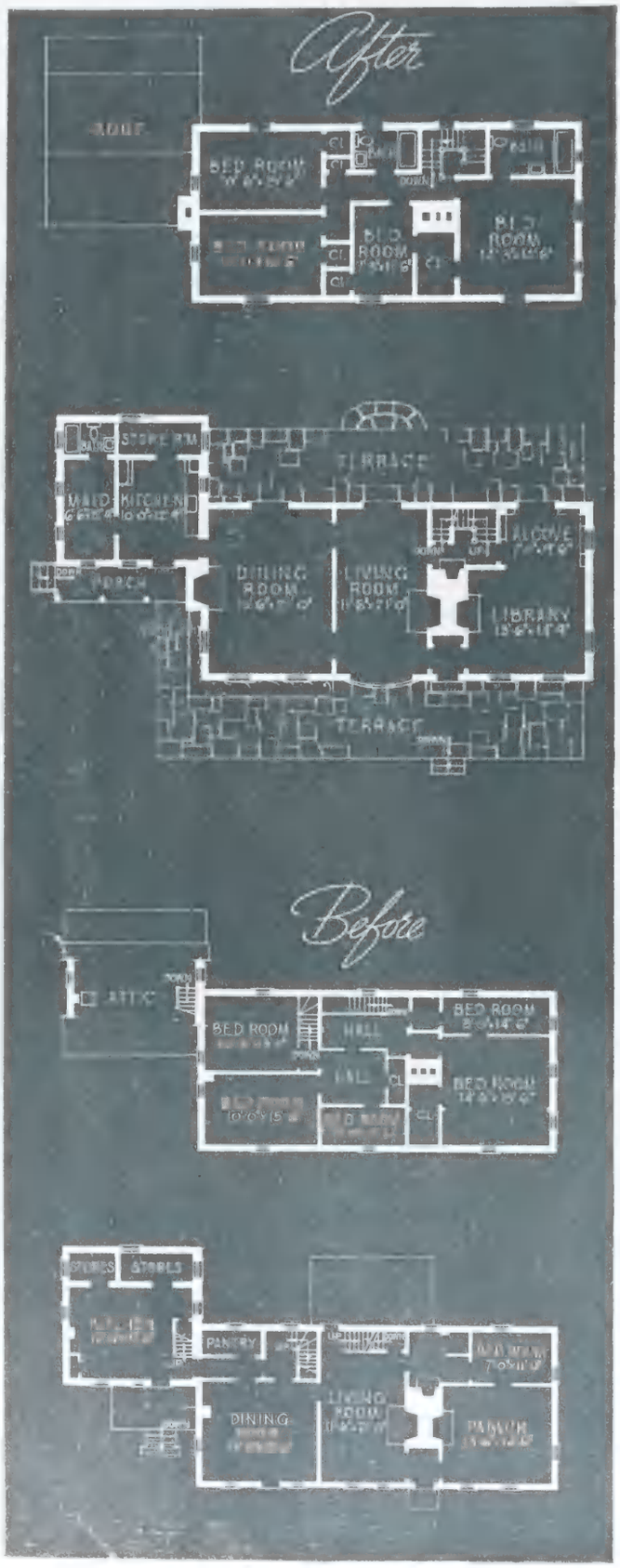
ALL ROOMS HAVE TWO EXPOSURES

—VIRTUE OF A SPREAD-OUT PLAN

First Prize
FOR REMODELING

AWARDED TO EVANS, MOORE AND WOODBRIDGE OF NEW YORK CITY FOR RESTORING AN OLD FARMHOUSE

GEORGE H. VAN ANDA



THE JURY'S CITATION: *An alteration based on reason, utilizing original lines and arrangement of space and preserving charm of setting. Intelligently enlarged fenestration to modern standards permitted by better methods of insulation and heating.*

A SPECIAL prize was offered in this class of remodeled houses for the one that, according to the program, shows "the greatest skill and economy in adapting space to new demands and in solving special problems, and that shows excellence of design." Approximately the same number of houses was entered in this class as in Class II. These varied all the way from a barn that was little more than an empty shell metamorphosed into a habitable dwelling, to a finely preserved old house that was taken down and moved board by board—all numbered—and rebuilt in another location.

There are special problems connected with a remodeling job which make the judging of houses in this class somewhat different from judging new houses. One of the most important points to be considered is whether the house has preserved whatever virtues the original possessed. As plans of old houses are practically never adequate according to our present-day ways of living these virtues, if they exist, are in the appearance of the house. It may have good lines and proportions or perhaps just a pleasing personality, a spirit that it has acquired over a long period of useful association with human beings. In too many cases, however, remodeled houses, as can be seen on every hand, are robbed of this intangible something for the sake of an up-to-dateness that is utterly devoid of character.

THE original structure in this case as seen on the opposite page certainly had little architectural merit other than its long, low lines and unbroken roof. But these features the architects were able to retain. The result is a house of dignity and simple farm house character which is made modern by a new plan, more regular fenestration, and a new but simple and appropriate door. It is made further attractive by the paved terraces that anchor it to the ground. Although the original house was in a poor state of repair its structural members were sufficiently sound, and the site, with old apple orchard and magnificent views, made its salvaging additionally desirable. (*Continued on page* 61)

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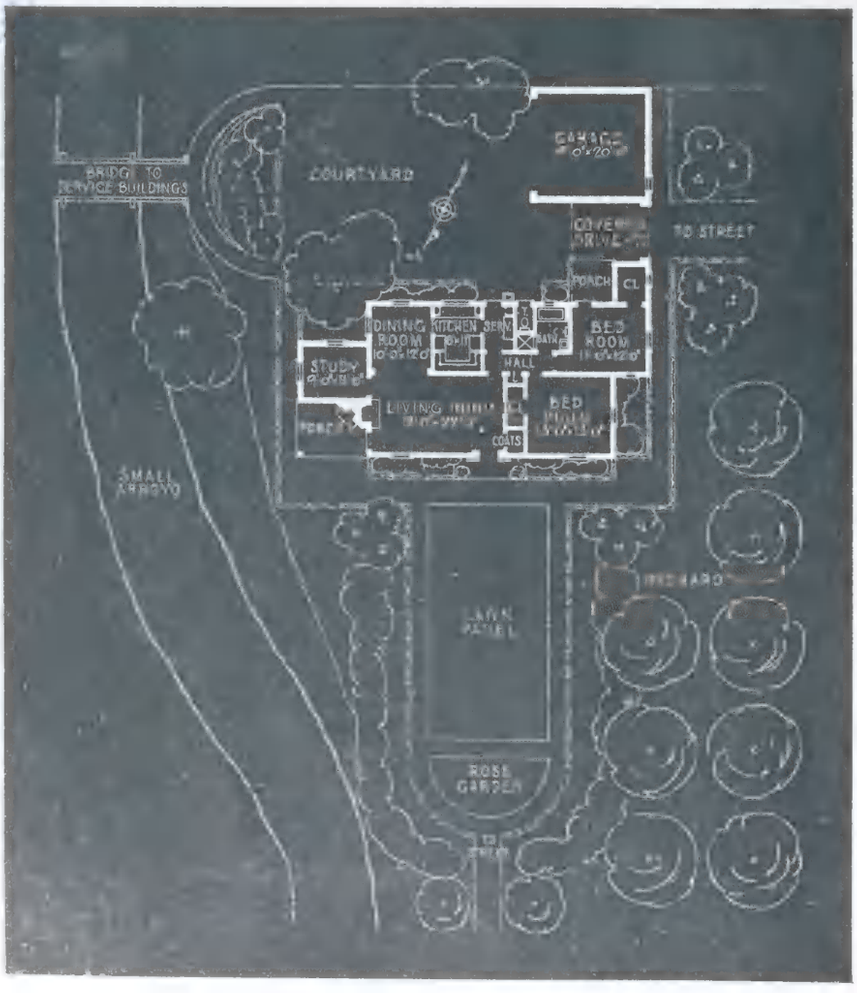
COMPARE THE PHOTOGRAPH OF THE OLD HOUSE, BELOW, WITH THE ONE ABOVE TO SEE HOW DISTINCTION WAS BROUGHT TO THE EXTERIOR, LARGELY THROUGH A REARRANGEMENT OF WINDOWS. TOTAL COST: $10,000

An honorable mention

FOR COMPACTNESS AND CHARM

DESIGNED BY C. RODERICK SPENCER AND JOHN JAMES LANDON, ARCHITECTS OF LOS ANGELES



THE PLOT PLAN SHOWS HOW WELL THE HOUSE IS PLACED ON ITS LOT

THE JURY'S CITATION: *Originality in use of materials and a treatment of mass which blends into its setting. Climate warrants placing fireplaces where they are an incident rather than the center of family life.*

THIS house designed by C. Roderick Spencer and John James Landon for Mr. and Mrs. Jean Marcenac, of Los Angeles, was one of fourteen to receive honorable mention. It achieves a great deal of charm, the judges felt, by simple means—simple roof lines, simple straightforward fenestration, and severity of detail. But the character and size of the windows, the nice use of plants, the color—all give it distinction. Both exteriors show the garden side but the house is well related to the grounds on all sides. It is interesting to note that the solid

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brick walls are left bare in the interior. Although this treatment would not be feasible in a colder climate due to the probable condensation of moisture on the inside, it is quite practical for Southern California. The bricks are painted an attractive gray-white color, and an unusual feature is the gray-blue dado which shows in the photograph of the exterior above.

This house was long a strong candidate for second prize and failed finally to achieve it because it was felt that the living room, with its many openings, was too much a passage-way without adequate provision for seclusion and the necessary groups of furniture. The room has, however, with its hob fireplace, beamed ceiling and the provincial furniture, an attractive character that is in the spirit of the house.

MILES BERNE

PORCELAIN

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THE PLAYING FIELDS OF MEADOWBROOK. WAYLANDE GREGORY WORKS IN WHITE ON STONE GRAY PORCELAIN

THE potter, to be remembered as a cross between a long-bearded lover in Omar Khayyam and an Atlantic City side-show, is being metamorphosed by an energetic group which has won for itself title as Sculptors in Ceramics. Working in a range of materials such as porcelain and pottery, they have outrun their Viennese and other forerunners and are engaged in creating a peculiarly American art in pieces so simple that they can be used daily, both as ornaments and on your dining room table.

The ware on the table above is by Waylande Gregory, a leader among the sculptors in ceramics and an artist deft and powerful. It is the sombre gray of granite with ten-goal men, flags, mallets and other insignia of polo as decoration. The centerpiece figures would be magnificent on the mantel of a Venetian pink room. Rena Rosenthal sets the table with rough white linen curiously bordered with moss fringe and uses on it Rogers, Lunt and Bowlen's Modern Classic flat silver and clear crystal goblets.

wo Waylande Gregory vases with fig-
res, the larger cream cheese white, the
naller écru lined in black. Rena Ros-
nthal. The white plate with a streaming
ine-red design, Pacific Pottery. Blush
ink crackle Chinese heads and a green
nd black fruit pattern plate, right, by
dith Cockcroft, Gerard. Bird plate,
nwood, white bowl, Pitt Petri. Young
ttuce green cacti by Florence Terry
Carmel, California, are from Gerard.

BUREAU OF
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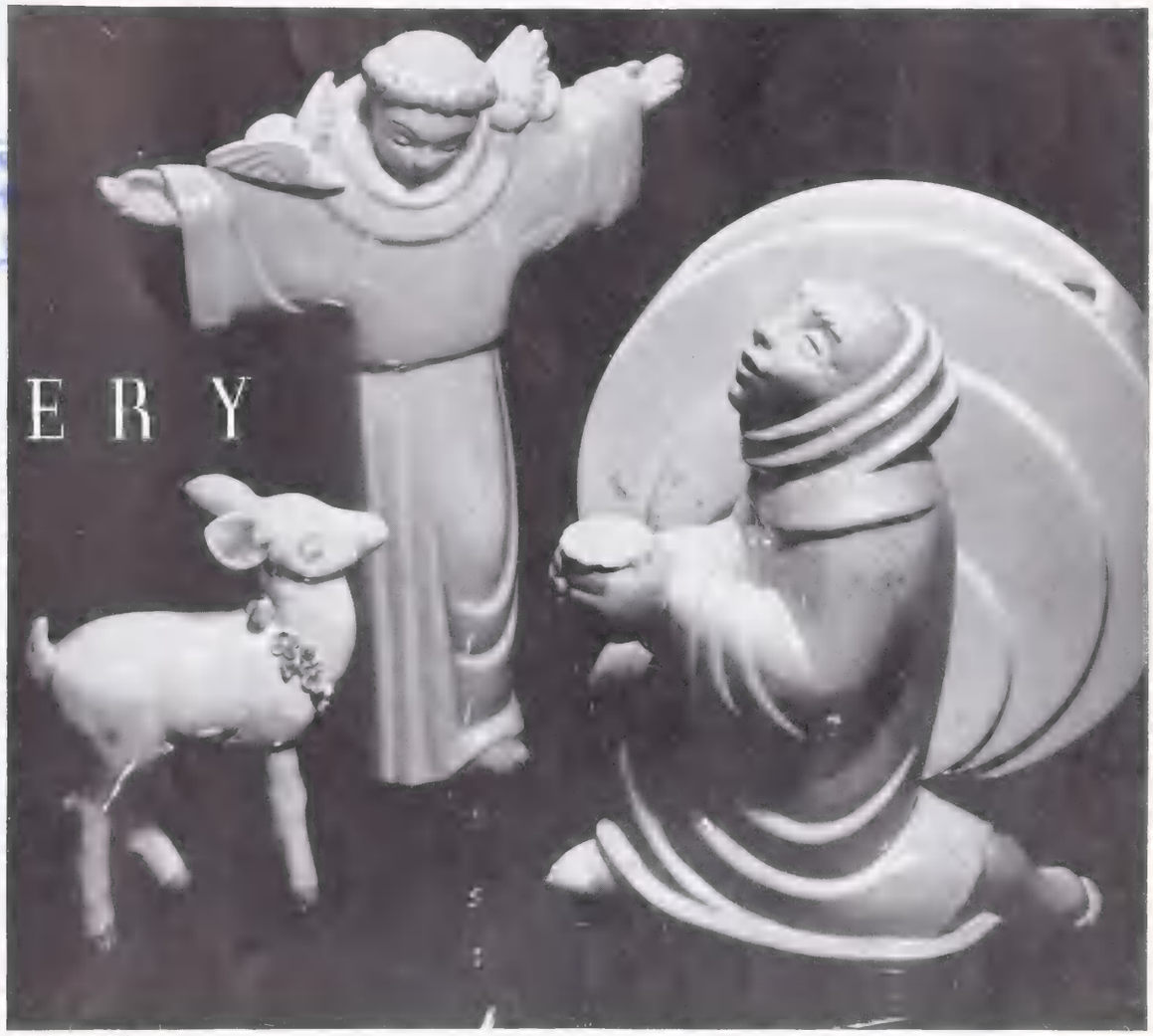
Tuscaloosa

POTTERY



EMELIE DANIELSON

ICHENDA STEVICK of Berkeley, Cal-
ornia, has modelled St. Francis of
e birds, St. Fiacre of gardens, ten-
rly, their robes gray glaze, the doves
nd the flower shining white and their
ces and hands unglazed terra cotta.
itt Petri. Sorcha Boru, also of Cal-
rnia, has wreathed a baby faun in
bright colored garland. Like a halo,
white vase from Carole Stupell is a
ries of circles, laid one on the other.
owers go into a slot at the top, the
ttom is flattened so the vase stands.

NE of Waylande Gregory's horses, its
nderful neck arched, curvets on the
l of a deep pottery box from Rena
senthal, shown in the group, right.
the center is a bull of charm and
cility with a bow on its well coiffed
il. This thoroughbred is the work of
rcha Boru. From Gerard. Right, two
ry young roosters trying out their
ows, by Berczi. Remarkable for the
onomy and humor of their modeling.
e pair is from Rena Rosenthal. The
ures in this picture are all white.

A MODERN AT HOME

A STUDY IN GREENS FOR A PAINTER, FACES NORT

DRESSING TABLE OF AN EXECUTIVE, VERY FEMININE

IN A DUPLEX APARTMENT high above New York, which blos soms into frequent terraces, live Miss Dorothy Shaver, vic president of Lord and Taylor, and her sister, Miss Elsie Shaver who is a painter, and whose workroom you see above. This is room which "growed" and it has the easy charm which cling to beloved old possessions. The walls are enormously chic, mad yellow green, very fresh and springlike, restrained fron garishness by the smoky green of the full taffeta curtains. A the left is Miss Dorothy Shaver's bedroom, its walls the pales pink that you can imagine, the soft blush you find inside som shells. But the chair and bench have burst into a lively orchic Miss Shaver's dressing table is very simple and white with wonderful array of old bric-à-brac. Reflected: A built-in daybe covered in silver gray satin, its frame enameled smooth white

IVING ROOM MELLOW WITH FINE OLD PIECES

EMELIE DANIELSON

DINING ROOM IS ALL IN BLUE AND WHITE

MISS SHAVER, who has done more than a little pioneering for modern art in industry, leaves it all behind when she walks into this, her living room, which has on it the unmistakable patina of old furniture and objects. Against its cream walls stand low French chairs, upholstered in a rich yellow brocade, on either side of an intricately carved cream and black marble mantel. Curtains are brown, the velvet couch a wood green, other chairs are upholstered in friendly brown leather and here and there is a flash of chartreuse. The carpet here, as elsewhere in the apartment, is a neutral mole shade. Below is the dining room, its walls a gay soft blue, its curtains white. Blue and white, the theme of the entire room, were exactly duplicated by Miss Elsie Shaver in the screen she painted for the room, adding bright flecks of pink and green.

LIBRARY

ELECTRIC GOOD BUYS OF THE MONTH

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EMELIE DANIELSON

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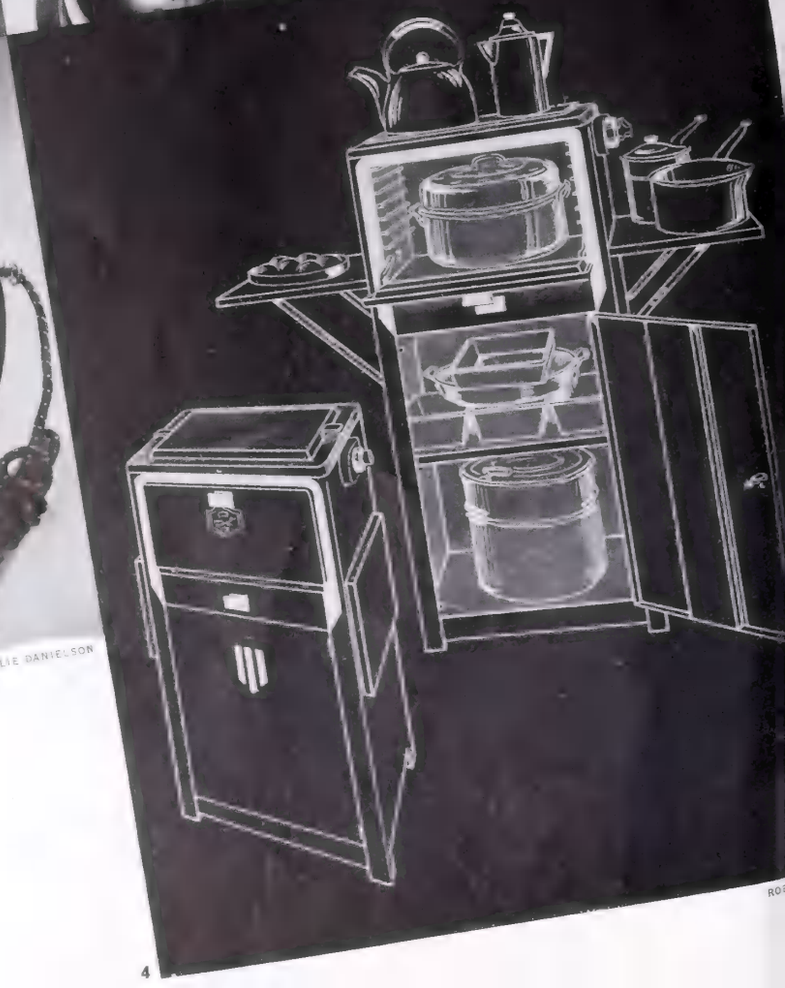

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HIGH STYLE

NEWEST IN CONVENIENCES FOR KITCHEN AND DINING ROOM . . . STORES CARRYING THEM ARE LISTED ON PAGE 63

1. UNIVERSAL PORTABLE MIXABEATER. Works in any bowl or sauce pan. You can use it right on the stove. The mixer alone is $17.95. With juicer and slicer attachments it is slightly higher.

2. MANNING-BOWMAN PIONEER URN. Chromium plate with solid walnut trimmings. The nine-cup urn, $9.95. With sugar, creamer and tray, $17.95. The four-cup PERCOLATOR, $5.95. Six cups, $6.95. Nine cups, $7.95.

3. WESTINGHOUSE ELECTRO-SPEED CASSEROLE. Gray enamel finish with chrome trim, wood handles. Porcelain enamel lining. Two quarts. $5.95.

4. SOUTHERN METAL PRODUCTS ECONOMASTER RANGE. Only 38″ high, 17″ wide and 15″ deep. Compact and economical to operate. $39.50.

5. WESTINGHOUSE ELECTRIC-TRAY SET. Now you can prepare breakfast right at the table with a minimum of fuss. The smaller tray holds the chromium percolator toaster and covered dish and is equipped with a two-way outlet. It rests on the larger one and they are both finished in walnut. Complete, $16.95.

6 GENERAL ELECTRIC SERVING TABLE. Opens automatically, folds up when not in use. Equipped with triple outlet and detachable cord set. The top is genuine American walnut. $13.95.

7. BRANNON WHISTLING TEA KETTLE. When you lift this tea kettle the cover on the spout opens automatically. Thermostatic control shuts the current off if the water boils dry. $7.50.

8. HANKSCRAFT DOUBLE BOILER. When the water starts to boil the high current is automatically cut to half, and cut completely off if pot boils dry. $5.95.

9. NESCO AUTOMATIC ROASTER. It has Signal Light Control of twenty-one heats. It signals the end of the pre-heating period. $17.90.

10. GILBERT AIR CONDITIONER. Designed by Robert Heller and tailored for any small home. 8 inches high, 12¾ inches in diameter, weighs 9 pounds. In silvertone chrome and black, $25.

SUNNYVALE PUBLIC LIBRARY

SUCCESS WITH HOUSE PLANTS

by MRS. JAY CLARK, JR.

EDITOR'S NOTE: Here is a new section of HOUSE BEAUTIFUL—four pages of primary facts and detailed illustrations telling *how* successful gardens are made. Each month there will be three separate articles in "The Practical Gardener." The Scrapbook will carry briefer last-minute notes on plants and their culture.

SUCCESS with plants indoors can only be attained by a basic understanding of the subject. There is far more to the procedure than placing a plant—any plant—in some available window. The relation of the plant to its purpose, age and state of growth, probable adaptability to unnatural conditions—all must be considered. To complicate matters further most literature on the subject seems to be written by confirmed optimists, to whom failure is an unaccepted term and who go so deeply into the whole range of the theme that the amateur whose window garden consists of only a dozen pots is bewildered at the start. If, however, attention is focused on a few essentials the main difficulties will be overcome for those desirous of maintaining greens and color in winter.

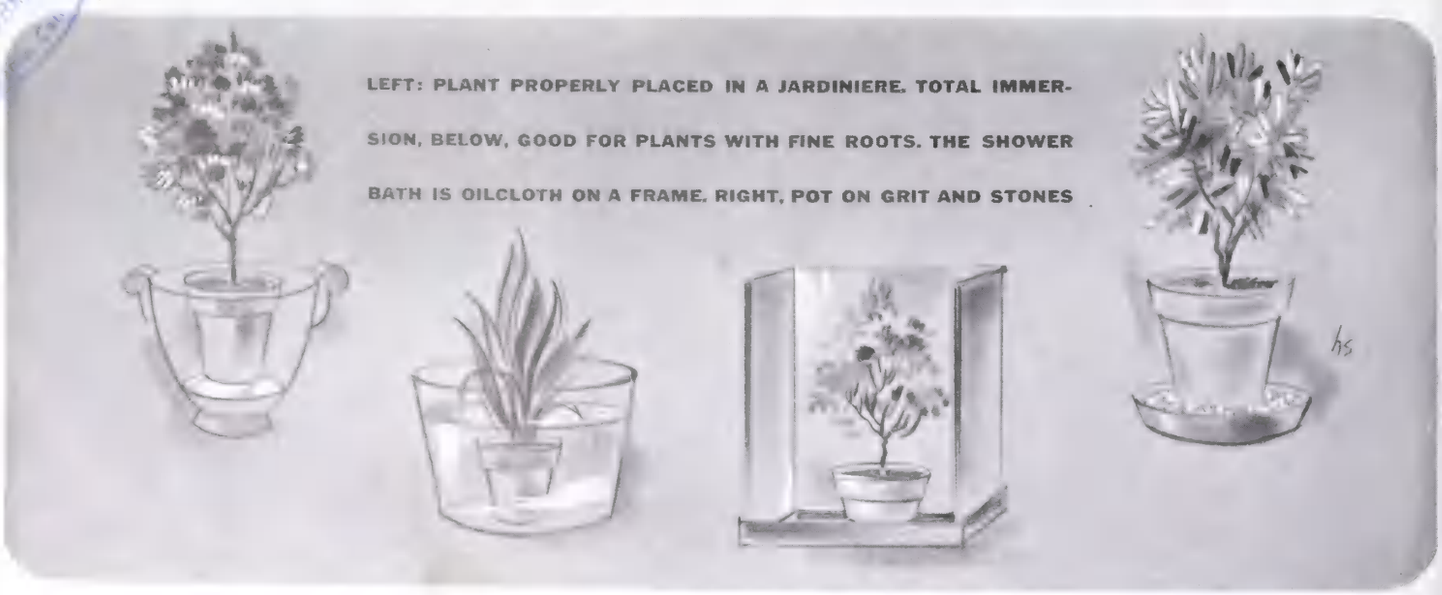
THESE ESSENTIALS

1. INTELLIGENT CHOICES. The majority of available flowering plants have in each twelvemonth only one period of maturity expressed in bloom. Another florescence will not come until a time of recuperation is allowed. A plant bought at the florist just coming into bud was taken months ago by the nurseryman, groomed and stimulated, and is on the verge of production which can be brought to maximum results by the right care but cannot be repeated the same season. In most cases the plant should be discarded when bloom is over. Theoretically such types can be kept over for another season. Practically, unless there are right cellar, greenhouse or garden conditions it is not worth attempting. Plants brought in from the garden are most successful when potted up in August, cut back and given time to rest before the winter work begins. Understanding that principle, if immediate bloom is desired, buy the plant about to give it. If there is patience and pleasure to watch development, procure a fresh root in the early fall and expect bloom in the winter. But remember the time needed to bring a plant to production. Midsummer is the moment to plan for growing the room decorations for December.

2. CONTAINERS. The material does not make as much difference as the manner of handling. When the clay pot with bottom drainage hole is used, set it on a surface of roughage, either a saucer filled with small pebbles, peat moss, coarse ashes, or a zinc pan fitted to the shelf or sill. Such a base remains damp continuously, and provides moisture without a possibility of the plant standing in stagnant water. If the pot is placed in a jardinière the latter should be large enough to allow a circulation of air around the pot, which should stand on an inverted saucer to keep the roots from being submerged for any length of time. Standing water should be removed daily. In a nonporous container without a bottom opening, put at least an inch of drainage material at the bottom.

3. SOIL. This is not as important a consideration as the monitors would make out, from the fact that it is largely out of the hands of the window gardener. The purchaser of the potted plants takes the earth as is, the ordered slip will be put into soil bought probably at the greenhouse, and the person who brings her plants in from the garden has the proper mixture at hand for their needs. The personal care consists in keeping the soil loose around the plant, cultivating it gently with a small tool for the purpose, and in seeing that there is sufficient space (a half inch) left at the top of the pot above the earth for efficient and neat watering.

WATERING. Cautious advisers say plants should be watered only when they need it! But when (*Continued on page* 67)



LEFT: PLANT PROPERLY PLACED IN A JARDINIERE. TOTAL IMMERSION, BELOW, GOOD FOR PLANTS WITH FINE ROOTS. THE SHOWER BATH IS OILCLOTH ON A FRAME. RIGHT, POT ON GRIT AND STONES

GARDEN PATHS

by R. S. STURTEVANT

ON'T have them too narrow and don't have them too wide. Use two yard-sticks in deciding: proportion and ity. Eight feet may appear too narrow four feet too wide. It depends on the portion. By drawing the length of your to scale on paper it is a simple matter determine what width will look best. ity is a different matter. Sixteen to nty inches provides work space through o deep border or makes an attractive ern for the central beds of a little box-ed garden. Three and a half to four feet leasant for two walking abreast, but and a half to six or even eight feet look none too generous if the length is h over a hundred feet. The frequently widths of two to three feet rarely look serve rightly. Your delivery boy can d up an eighteen-inch path, but the er needs a width of at least forty-two es to usher one friend with dignity.

ocate your path first for convenience (or elop a pattern with a series of interlock-ing paths of varying widths) and nine chances out of ten it will look well or, better yet, remain unnoticed and just used. Widen it to suggest hospitality and you are ready to build up pictures which will tempt a visitor along. A path should never be considered a thing of beauty in itself. It merely leads to a goal or permits a leisurely contemplation of beauties on either side. In certain moods you hurry straight to the goal: in others you are glad to amble along in pleasant companionship or pick your way among flowers. A good path fits these needs, and it is good only as it serves comfort and convenience. There would be fewer irritants on the landscape if people realized that a path possesses no intrinsic beauty but is only for utility. (*Continued on page 68*)

EXAMPLES: 1. Turf between tulip bor-s, neat and efficient. 2. Flagstones in gular shapes. 3. Stepping stones bordered Alyssum. 4. Pine needles, edged with k on end. 5. Random rectangular paving grass in the interstices. 6. Mellow k with steps leading toward the house

1

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HARRY G. HEALY 4

3 SAMUEL H. GOTTSCHO

MATTIE EDWARDS HEWITT 5

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DO'S AND DON'T'S

FOUNDATION PLANTING. *Don't* plant "collection 27" of assorted evergreens which may grow to conceal not only the foundations but the house. Beware of Spruces, Pines, Firs, Hemlocks. . . . *Do* plant, if you care for an evergreen treatment, a low line of green with taller forms placed as accents where they will never intrude. Such as Yews, Junipers, Arborvitae, Retinospora—the low-spreading types for lines, the taller ones of the family for accents. (See photographs at right. *In all the pairs, the upper one shows proper treatment, the lower one is questionable.*)

ROCKERIES. *Don't* put rocks on end like giants' teeth and call it a rock garden. Most of the plants would grow just as well without the stones and look better. . . . *Do* place stones naturally, tumbling boulders, ledgewise, stepping stones along a brook.

DESIGNS. *Don't* choose for general garden use designs of many conflicting lines and patterns. The effect is restless, edges are difficult to care for, and treading the maze is difficult. . . . *Do* have simplicity of line: it heightens the effect and brings harmony.

MATTIE EDWARDS HEWITT

E. B. LUCE

MATERIALS. *Don't* use many materia in a single feature. A stone wa topped with brick, capped by cemer gated with wood, bordered by concret is too diverse. . . . *Do* choose one two mediums and use variations them. Example: a high brick wa whitewashed two thirds of the way u natural brick the rest. Harmonize wall with adjoining walk in materia

JANUARY SCRAPBOOK

RESOLUTIONS: START A GARDEN THIS YEAR, OR, IF ONE EXISTS, MAKE IT BETTER. BUY BOOKS, COLLECT CATALOGUES. BEGIN NOW TO ANSWER THE QUESTION: WHAT KIND OF GARDEN SHALL IT BE?

HOUSE PLANTS. When a tall plant becomes all stalk and leggy with a feather duster effect of foliage at the top, it can be brought down in the world by inducing roots to form midway of the stem, making two plants out of one. This is called air layering or Chinese layering, and is a simple process for the shaping and increase of Rubberplants, Dieffenbachia, Ardisia, Camellia, Dracaena and Crotons. Cut a notch in the stem where you wish roots to form (if the stalk has become woody remove a narrow ring of bark), and provide moisture at the spot to induce root formation. Either split a 3″ to 4″ flower pot in two, tie it around the notched stem, fill with sphagnum moss or soil kept continuously moist, or layer by merely tying a double handful of sphagnum moss around the notched stem. This is also kept moist until the roots show on the outside of the mossy mass. As soon as roots form, which will be in about six weeks, or less as spring approaches, remove the new upper plant and pot it up. The parent branch will usually leaf out again strong in growth and of good form.

MULCHES. Persons still fortunate enough to burn coal should see that the ashes are saved, as they are of value in many ways. As winter mulch for Delphinium and Foxgloves; for drainage in cold frames containing potted bulbs use a layer several inches thick; in the summer they are valuable in these same frames to keep earthworms from stored house plants. Small pieces in the bottom of flower pots provide drainage, while in the greenhouse sifted ashes over the benches to a depth of an inch provide a mulch-retaining moisture and a good medium into which to plunge tiny potted seedlings; in the spring they lighten a heavy soil. At no time are they a fertilizer. Their rôle is to repel slugs and worms, to give drainage and moisture conservation.

PERENNIALS. Forget-me-not. A most confusing family to the average gardener is the *Myosotis* tribe, as some are annual, some biennial, some perennial, and one never seems quite sure which one to ask for. The true perennial is *M. palustris* or *scorpioides* and is the one found growing wild along streams and brooks. The garden variety found in most catalogues is *M. palustris semperflorens*, which will bloom all summer if kept sheared. This is the hardy type, and the one sold in the spring in pots is an annual, *M. alpestris*. This comes either pink or blue with an occasional white, but of course lasts only one season. *M. dissitiflora* or Swiss Forget-me-not is a biennial.

RHODODENDRONS as thermometers. A remarkable instance of plant self-preservation is seen in the leaf action of the Rhododendrons in the winter, and by their appearance temperatures can be determined within a few degrees. As the temperature goes lower the leaves droop correspondingly, which action enables them to shed snow and to avoid being torn off by the wind. In summer the leaves are fairly flat, standing horizontally or pointing upward; at 40° they point downward at an angle, at freezing they have dropped about half way down from horizontal, and at zero they hang vertically downward. In addition to this precaution the leaves conserve their precious and scant moisture by diminishing the evaporation surface as the cold increases, and as the temperature drops the leaves curl. They usually begin at 35° when the margins at the side turn downwards; at freezing point the leaf edges have met on the under side, at 20° they have rolled themselves into a good-sized finger, and at zero they are no more than a thin pencil. The *Rhododendron maximum* plays the game the best of all, but even the hybrids are accommodating. No thermometers are needed when one of these is in the garden.

PROPAGATION. Research has brought to public knowledge that certain synthetic chemical compounds are "growth substances" which cause unusual growth responses where the materials are applied. The substance is dissolved in lanolin for easy adhesive application, and the ensuing preparation is applied to the part of the plant where growth is to be encouraged: a stem, root or leaf. After a few hours the treated tissue shows a disturbance, either bending or swelling, and in from three to eight days roots will appear at the spot, and the plant part is clipped off just below the place where the substance was applied and put into a rooting material of moss or sand, later to be transplanted into permanent soil. As far as the experiments have gone, succulent species like Marigolds, Tomato, Nicotiana seem to lend themselves readily to the treatment, but it has not succeeded with woody types, and the tissue of the plant must be in an active state of growth. Acids used were two indole derivatives, naphthalene acetic acid and phenylacetic acid. The first was furnished by Dr. R. H. Manske, National Research Council, Ottawa, Canada; the second made in the laboratories of the Boyce Thompson Institute at Yonkers, N. Y., where the experiments are being carried on, and the third came from the Eastman Kodak Company at Rochester, N. Y.

BIRDS. While the birds themselves may not care for variation in the manner with which their table is spread, it keeps the zest up for an occupation of the winter months which once begun must not be allowed to lapse, if new ways of providing food are tried out. From England come these novel suggestions. Puddings are easily made of bread crumbs, raisins, canary seed and hemp seed mixed and put into melted suet, which is poured into jelly glasses and left to harden. A supply may be made up at one time and stored, the container being stood in hot water for a few moments to get the pudding out, when needed. This can be put directly on the tray or in one of the implements used for suet. Another hint is to string peanuts in the shell by threading them with a fine wire, the completed string being hung on the tree branches or feeding tray.

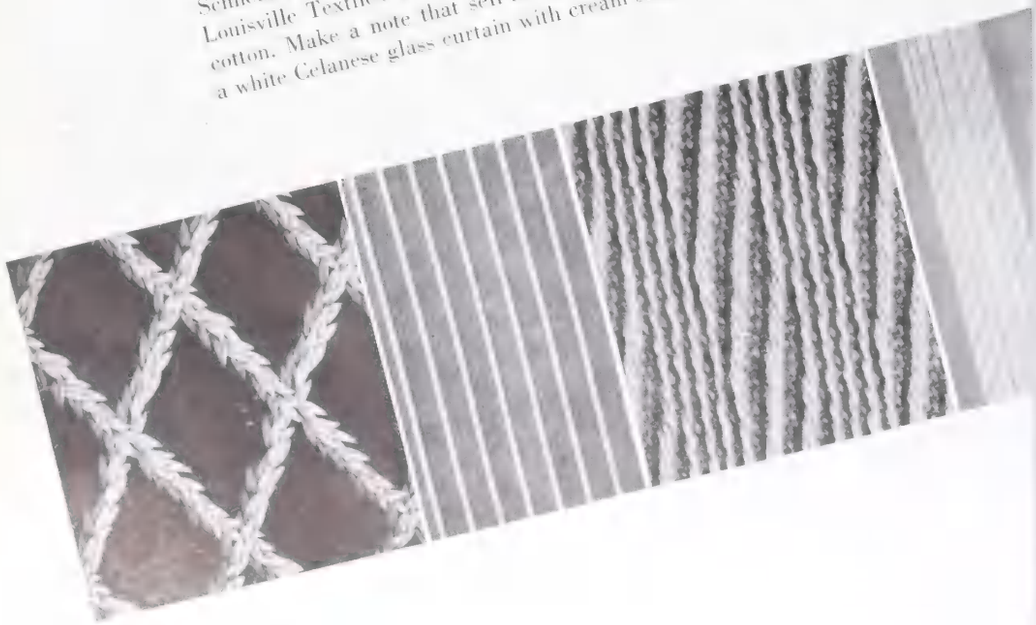
TREES. Removing the stumps of trees. In the war on termites it has been found that many nests of (*Continued on page* 72)

ADDITIONAL SCRAPBOOK NOTES WILL BE FOUND ON PAGES 61 AND 72

WINDOW Dressing

UNDER a flamboyant gilt valance, Macy drapes a gold swag, pale damask and embroidered white net. Alternates for this window (beginning left): Orinoka Sunfast damask, in seven colors, about $2.50 a yard. Altman. With it, use the Celanese ninon façonné beside it, in white or creamy colors. The pattern is an airy self-color tracery. Marshall Field, Chicago. Third: Lehman-Connor hand-blocked Empire-Georgian linen, choice of four colors, $6 a yard. With this Scranton Lace sheer marquisette, right, in ivory, natural and écru shades, which sells at from $.29 to $.39 a yard. The weave is distinctive in pattern.

BROWN and pink-biege satin at a window crowned with a lion head from which hangs a moire swag; taffeta covering the window. Macy. You might use L. C. Chase's diamond lattice mohair, left, "Triumph," which comes in seven color combinations, at about $2.25 a yard. L. S. Ayres, Indianapolis. With it, Peter Schneider's crystal stripe gauze, second, five colors and $3 a yard. The third, Louisville Textile's Fincastle Tree Bark, a ridged, oyster white or eggshell cotton. Make a note that self-toned stripes are very 1936. Gimbel. With it, a white Celanese glass curtain with cream stripes. They are banded together.



EMELIE DANIELSON

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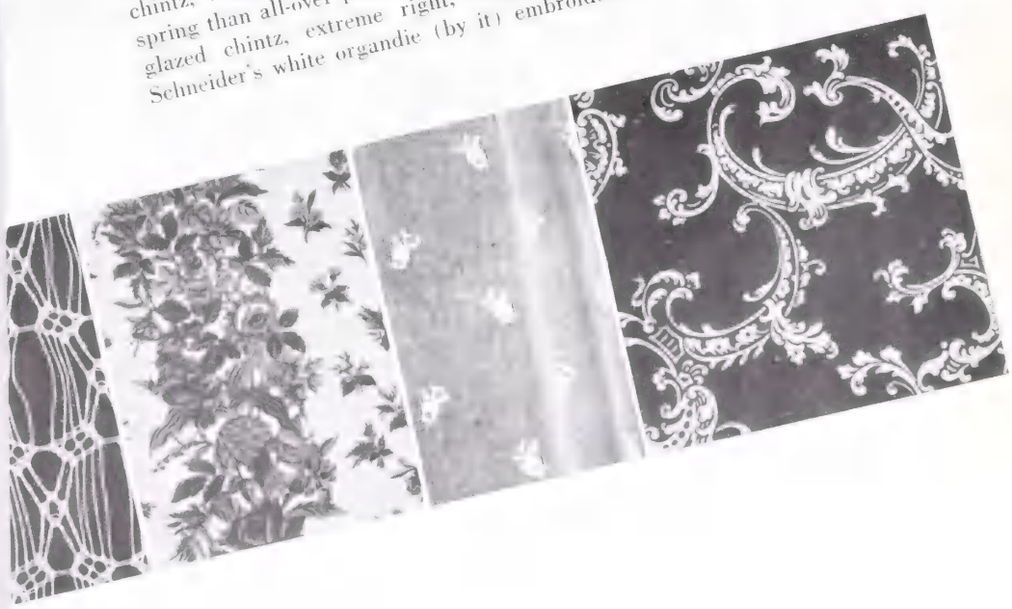
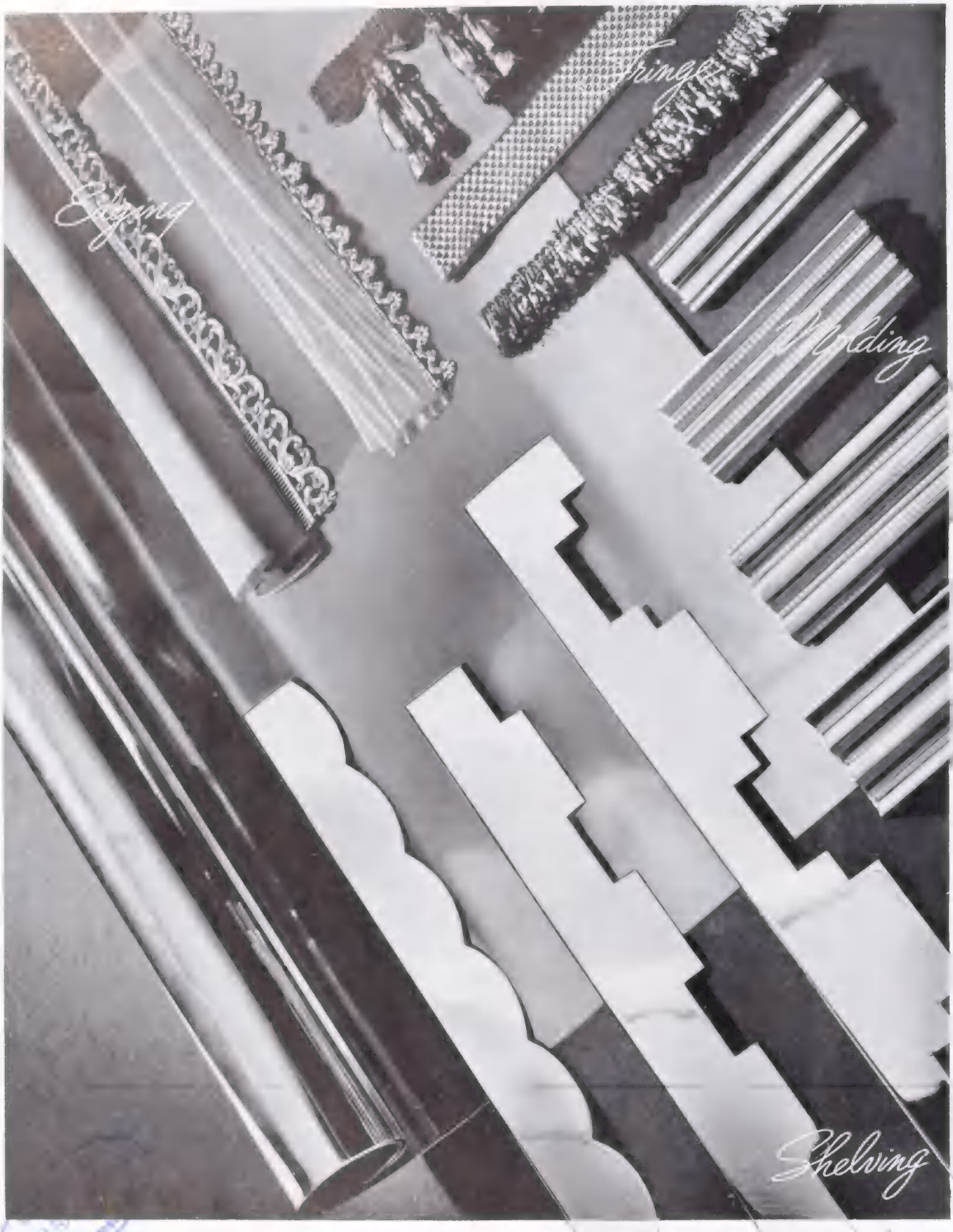
ASYMMETRIC window: natural silk, left, damask, right, draped with matching gray-white ropes. Macy. Alternates: Lehman-Connor Beaux Arts taffeta, left, in seven colors with a fine ladder design, sells for $4.90 a yard. By it is Stroheim and Romann's formal gold and écru satin damask at $9 a yard. The third is Lehman-Connor's glittering Cellophane gauze. Five colors. About $3.60 a yard. At right, a Crown Rayon embossed material, honey color. About $1.75 a yard. Macy. Shown by courtesy of Cohn Hall Marx. The ropes might contrast the curtains, be the same color as the window frame.

EMERALD green taffeta, white organdie ruffles. By Lillian Chenevert. Instead of organdie you might use Quaker's Sheercord, in white and Egyptian. About $1.35 a yard. (Or made up into curtains.) Lord and Taylor. With Stroheim and Romann's green and white hand-printed semi-glaze garland chintz, which is about $4.50 a yard. These leafy stripes are smarter this spring than all-over panels of foliage or flowers. Or Johnson and Faulkner's glazed chintz, extreme right, white scrolls on five colors, with Peter Schneider's white organdie (by it) embroidered in rosebuds, $2.25 a yard.





METAL-URGE

OUT OF CHROMIUM AND ALUMINUM THREAD: Edgings, fringes, moldings, shelving. It's the latest idea by Marjorie Thorsch of Chicago. Edgings you sew on your draperies and glass curtains. They are light as gossamer, lacy, and have a faintly Victorian look (would make delicious picture frames). Fringes are more adaptable. These you can festoon on any piece of material as readily as you would silk. They come as tassels, gimp or fringe. Moldings, mounted on wood cornice boards, are variously patterned. Use them over windows or clear round a room. Shelving is crenellated or scalloped, shines like the sun and would be perfect in bathrooms, kitchens, closets. It keeps spotless and never wears out.

THE JANUARY WHITE SALES

WHY, we asked, are January White Sales in January? A great many store executives shook their heads. They didn't quite know. They said they'd always been in January . . . was that enough reason? Or maybe it was because people took time to their houses after they'd recovered from Christmas. But this they did know: January White Sales used to be more sweeping, less concentrated on linens than they now are. They used to include a whole range of materials which are scarce as dinosaurs' eggs now (lawns and broderies anglaises borders and handkerchief linen). All the things from which nice girls' underwear was made. You had it made at home or you made it yourself (it had to be done by hand, stitches very small and straight) and it was always white. This white, as well as the white of household linen, went on sale in the big January jamboree. There is a slight deviation from the linens and domestics bounds even now, but of a different sort. It runs to blankets, coverlets, quilts, pillows. And it is indulged in, though sheepishly, by some of the large stores, especially when these departments are all grouped together and the brave White Sale banner can fly over all of them without being illogical.

PROGRAM FOR SHOPPERS (BENT ON GETTING THE BEST OF THE SALES): BUY BRANDED MAKES ONLY. GO TO THE VERY BEST SHOPS. GO ARMED WITH A LIST COMPILED BEFOREHAND IN THE SANCTUARY OF THE LINEN CLOSET

THE fact remains that in January, the length and breadth of the country, there are more sterling bargains offered on the linens-and-domestics counters than at any time of the year. We, who congenitally hate sales, must confess that this is the time to stock up your linen closet. But bear this in mind. Wherever there are sweeping sales, there are pitfalls. The average woman knows quality in vegetables, meats and a great many other household staples. But when she's up against fabrics, she's up against something which no one but an expert can be sure of. Just as pearl merchants are sometimes hoaxed, it takes more learning and time than most people care to give to sort the wheat from the chaff in a January White Sale.

What shall we tell you to save you from expensive White Sales mistakes? There is one generalization which we may fervently give you. It is the only one which will cover you from anything which may be perpetrated by a too-eager merchant. Stick to the branded pieces. It's the only way you can be sure. You've got something, in a label which you've found backed with quality in the past, to fall back upon. So check over a list in your own mind before you go sale-ing, a list of the makers whose works you will buy, and eschew all else.

A second generalization, which applies to all shopping, is this: Stick to reliable merchants, to the shops which you know you can trust implicitly. What's more, good shops are going to have better, sounder bargains than little fly-by-night stores.

Many of the good "White" manufacturers put out a range of qualities which are enough to make you dizzy. They make a heavy cotton sheet which you wouldn't stand for, but which you'll gratefully lay in for the linen closet if you've got a child at school or college or one going to camp next summer, or if your husband has a hunting camp he goes to spring and fall. Such sheets were never meant for your sensitive skin. But the ones which were made for you were not made for the strong-arm methods of laundresses in colleges or way up state.

Some of your chosen manufacturers also make sheets which you can use and like, which are not the finest of the fine and don't cost the most, either. These are sure to wear, in the average way, for years. They're good buys, perfectly adequate for night after night use. Nothing you'd ever be ashamed of. Finally they make very fine linen and cotton of a quality to grace the most super trousseaux in the world. They feel like satin. If you are sick, they are better for you than a visit from your doctor, the cool hand of a nurse, or a tonic.

In making your shopping appropriation, note that the very finest cotton costs more than garden variety. The original reasons for this are too technical and difficult to go into thoroughly, have to do with the combing of long staple cotton and the fine thread count. But the total results can be grasped by you and me with ease: the softness, close-woven surface and the unwillingness of the best cottons to muss. They are so much frantic luxury. They launder perfectly, but its simply foolish to toss them to a laundry which doesn't care or a laundress who digs with an iron as though it were a hoe.

So your shopping list, when you set out for a White Sale, should cover two phases: the one of the maker, the other of the qualities you need. Your preferred manufacturer will often add further refinements: a fancy prelaundered package and sometimes specifications which tell the life history of the contents. All these things are very comforting, but they can be done by bad manufacturers fraudulently as well as by good ones. So stick to your name and don't be seduced by the glories of packaging alone. And stick to a store which you know will not tamper with the package after it leaves the manufacturer.

The next thing to keep an eye cocked for is size. You'd be amazed how many women go sheet shopping without knowing the size of the bed they want to fit. This is worth establishing. When a label says single, it should mean 72 x 108 inches. Three quarters is 81 x 108 inches, and double, 90 x 108 inches.

TOWEL buying follows the general rules stated up to now, except the matter of size. Bath towels come from the huge, peignoir ones to ordinary and slightly more than ordinary bath sizes. If you can find small face towel size bath towels in your White Sales they're a grand bargain for the men in your family. Incidentally, they're far more satisfactory for the young in the house than anything fine or huck-surfaced.

If you've the patience and the time or a little seamstress to hem, you can often get around a small budget by buying unhemmed linen and damask. The very finest napkins frequently come unhemmed. In such cases you may find the weaver's name worked into the selvage. But dependability of your store is your best guarantee for yard goods.

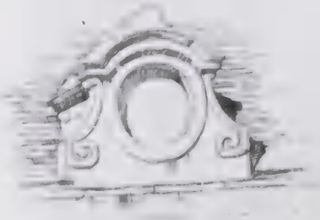
In buying tablecloths, watch out that you know the size of your table by heart, just as you know your bed size when you buy bed linen. Not only the size of the top, but the height of the table, so you can compute the drop over the side and be sure you haven't got a skimpy cloth. You'll always get more satisfaction out of a cloth if you buy matching napkins at the same time. Always, always, because if you don't do it now you'll be tearing up the shop looking for them later on.

FRENCH PROVINCIAL

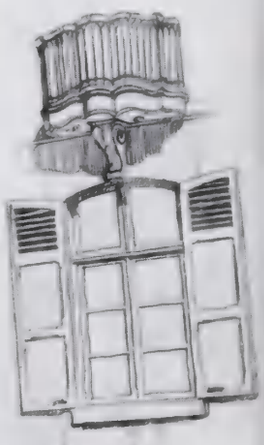
DETAIL CHART NO 4

CORNICE

OUTSIDE STAIRS



DORMERS



WINDOWS

LATTICE

DOORS

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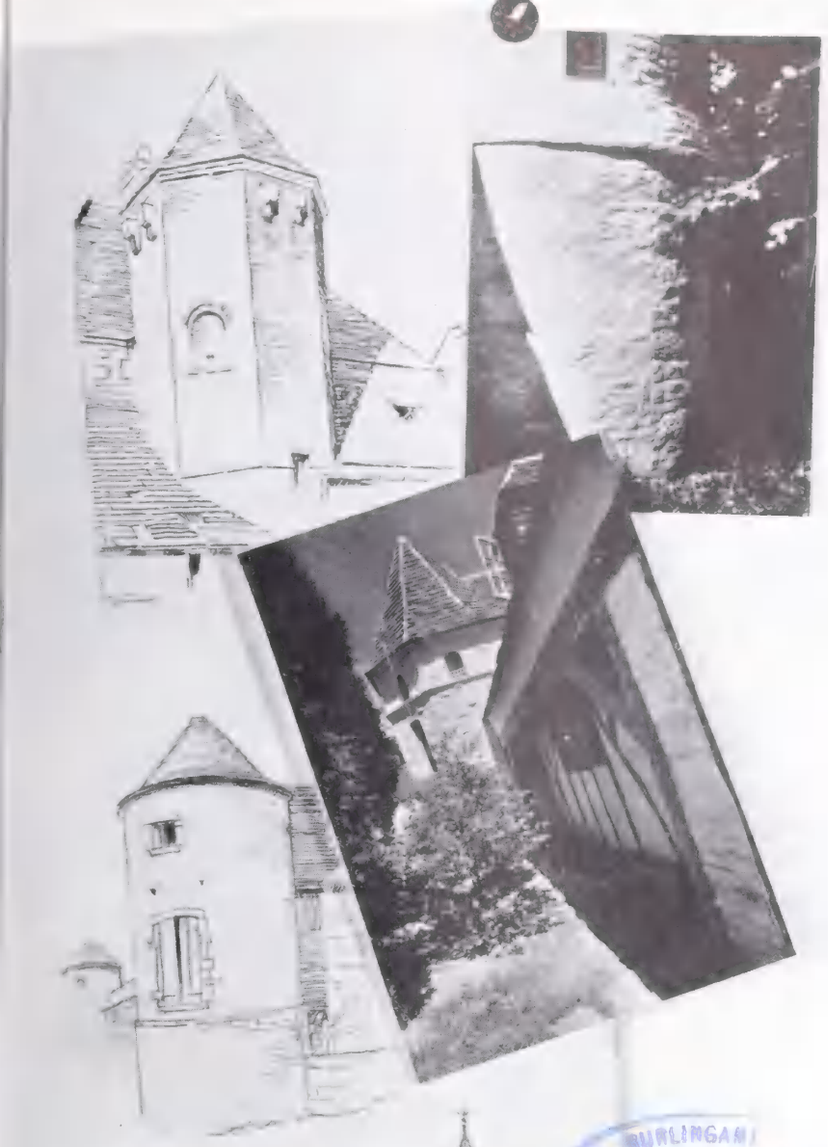

TOWERS

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GARDEN HOUSE

ESPALIER TREES

J. FLOYD FEWELL

THE smaller houses of France, like the cottages of England, are full of suggestions for American builders. This is partly due to the similarity of climate in the three countries. **DISTINCT REGIONAL TYPES** have developed in France from the use of different local materials. In Brittany stone houses are common; in Normandy, half timber, brick, stucco and stone. These materials are variously combined in other provinces, with stucco becoming more common and brick less so as one goes south. Different provinces also have their local characteristic features. In the more northern ones are steep roofs, slate-covered and with many towers, while in the south roofs are flatter and have round tiles, showing the influence of Spanish architecture. Strongly pronounced as are the various characteristic details, many of which are adaptable to present day use in this country, it is the spirit of this provincial architecture that makes it vital. **WINDOWS,** for instance, were placed primarily where they were wanted. Almost invariably they are wood casements opening into the room. This makes it possible to keep flower pots on the window sill, one of the charming features of the smaller cottages. **DORMERS** are of great variety. Especially common are those rising from the line of the eaves, because this type facilitated hoisting, and the attic, it will be remembered, was used as a storeroom for grain. Often dormers break the eaves; an awkward arrangement to follow, however, since it means that the gutter must run across the window. **DOORWAYS** are simple with round or flat arch or square-headed. Often a short double stairway leads to the main entrance. The **OUTSIDE STAIRWAY** to the second floor is a common feature and one that has been well adapted to buildings in this country. **TOWERS** are numerous. These are round, square or sometimes hexagonal. But of whatever shape, they are beautifully incorporated in the main mass of the house or in the group of farm buildings which are so characteristic of the entire countryside. A **GARDEN HOUSE** for tools or some other practical purpose is usually found in even the smaller gardens, and the garden is a vital part of almost every French house. This garden is above all utilitarian, for however much the Frenchman loves flowers he never overlooks the more practical aspects of a garden. Usually he combines flowers and vegetables, and because he has a highly developed sense of form he makes of this combined flower and vegetable garden a thing of real beauty. This sense of form is also manifested in the planting near the house. **ESPALIERED FRUIT TREES** are used against the walls of house, outbuildings or garden walls, because they are decorative, and because so planted they take the minimum of room. Vines, too, are kept well pruned and trained into architectural form against lattice. **TEXTURE** plays an important part in these old French buildings. Shown at the left is a modern house designed by Jerome Robert Cerny which has a pronounced French character, a pleasant texture and good massing. Other photographs show details of houses by Frank Forster.

THE ROSE GARDEN BORDERED WITH BOX

STAIRS LEADING DOWN TO THE COURT

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

GARDENS SHOULD FOLLOW TRADITION NO LESS THAN HOUSES. THIS ONE STICKS CLOSELY TO THE PAST

Spirit of OLD CHARLESTON

WHEN Mrs. Washington Roebling acquired an old house in Charleston, she was as eager that the garden be restored to its proper spirit as that the house itself be true to its beginnings. Loutrel W. Briggs, landscape architect, was called in to plan the garden, or rather to create a new one, since only the faintest traces of the old development remained. He found the outlines of the Rose garden and the ruin of a summer house. There was little more to suggest how the grounds had been laid out. But there was plenty of tradition to dictate how a Charleston garden should be planned. At one time the land ran down to the water's edge, but with the reclamation of intervening shore it is now about a block away.

The photographs show some of the high points of this new-old garden. In the center is the court, bounded by an elliptical wall of brick, from which the garden proper gives off. The semi-circular stairway down from the house (which appears also in the smaller photograph at the left of the larger one) is in the Charleston tradition and gives a pleasant feeling of intimacy between indoors and out. The large tree in the court is an old live oak. The planting is composed of yellow Narcissus in early spring, followed by white Azaleas (which you see in bloom) and Madonna Lilies. Over the walls hangs yellow Jasmine. Ferns and *Vinca minor* fill in the planting inside the wall and there has been no disposition for summer bloom since the green of the ferns and the ground covers and the leaves of the shrubs furnish adequate interest.

In the upper left hand corner is the Rose garden, planted with hybrid teas and hybrid perpetuals. The beds are neatly

WHEN THIS MANSION WAS RESTORED A NEW GARDEN WAS LAID

OUT TO HARMONIZE WITH IT IN PERIOD, DESIGN AND PLANTING

COURT ITSELF WITH WHITE AZALEAS IN BLOOM

SAMUEL H. GOTTSCHO

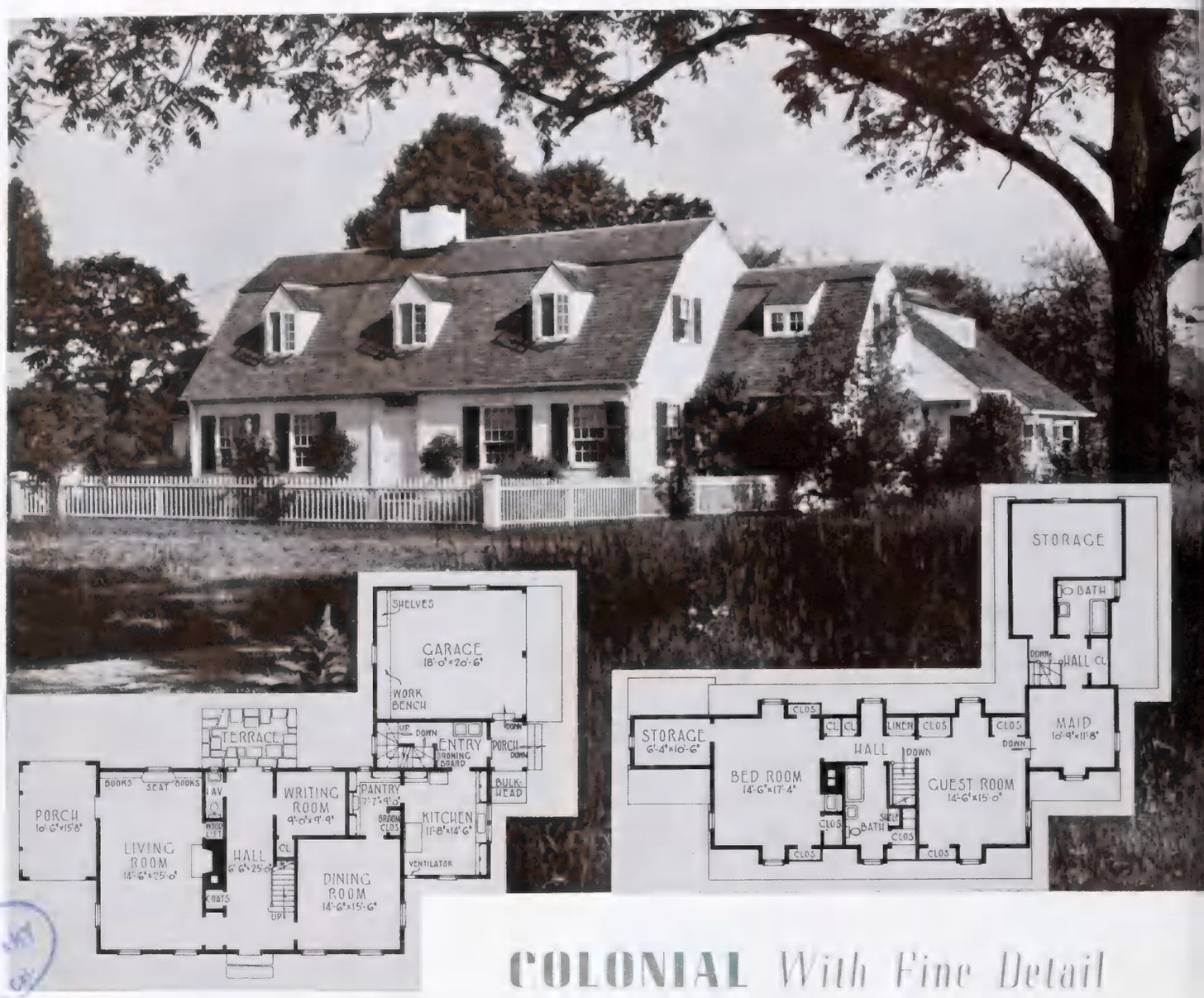
EXTERIOR OF THE HOUSE SHOWING ITS FINE ARCHITECTURE

PUBLIC LIBRARY

OLD SLAVE QUARTERS WERE ENLARGED FOR AUTOMOBILES

rdered with low plants of box, there is a sun dial in center, and a seat in the shade from which this late ring and early summer display may be enjoyed. The hs are of gravel, bordered with brick. The photograph the right shows the old slave quarters, which have been nodeled and enlarged to accommodate motor cars. tice the graceful sweep of the planting within the wall.

THE old summer house on the property which was restored will be found on page 43 as one of the illustrations for the article on paths. In it, at the right of the otograph, appears the old Cherokee Rose, which is the nous Charleston Rose. The path of stepping stones bordered and almost overrun with Sweet Alyssum.



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COLONIAL *With Fine Detail*

A HOUSE set close to the ground, low eaves, substantial chimney, small and delicate detail: these are the earmarks of good Colonial. They are all embodied here in the house which Bertha Mather McPherson designed for Miss Grace S. Floy, who occupies it with her maid. Notice the well-proportioned gambrel roof, the picket fence, the hedge around an evergreen garden. The walls of the south and north sides and of the porch are of random width matched boarding. Other walls are shingled. All walls and doors are painted white. The blinds are dark green. Since Miss Floy's hobby is writing, one of the problems was to provide a secluded room for this purpose. Other requirements were: to keep the design in harmony with an old 1778 house nearby; to take advantage of an old apple orchard at the north and rear of the lot; to orientate the house to obtain morning sun in the dining room and maximum sun in the living room.

KARL LA R

KNOW YOUR MATERIALS?

This is the first of a series which will discuss the materials used for every part of the house. . . . Choice of foundation materials depends largely on local practice and local conditions. Poured concrete is most generally used, but stone when easily available is often more economical. Brick is the favorite in certain districts. Before you build, survey the materials and be sure that your foundations meet the requirements.

1. FOUNDATIONS

1. *Foundation walls should give adequate support to the loads they must carry and should resist the pressure of the earth.*

The thickness of the foundation wall is usually fixed by local building codes. For those districts where it is not, the minimum sizes recommended by the Bureau of Standards are given in the paragraphs below devoted to the consideration of each material. The pressure of the earth increases as the walls are carried further below ground level. To prevent heaving they must be carried below the frost line, which in cold regions may be 5′-7′ down. If there is a basement the walls will extend below this unless the house is placed well out of the ground—often æsthetically undesirable.

Failure in this respect is betrayed by cracks in the walls and in the plaster, by the opening up of woodwork, and by doors and windows that do not fit tightly.

2. *They should be water-tight.*

The chief cause of leaks in the foundation wall is cracks that may develop because of too great weight. In a monolithic wall they may also be due to badly mixed or improperly proportioned concrete; in a wall of masonry units they may develop in the joints because of too lean mortar or inadequate slushing. The use of a good grade portland cement ("portland" is a generic name used because of a fancied resemblance of concrete to Portland stone. There are many brands of portland cement) in both concrete and mortar is one way to guard against cracks. Another is the use of adequate footings. A footing is a broadened base. This usually extends from 4″ to 6″ to the side of the wall and from 8″ to 12″ deep. If the soil is clay it should be larger. Hardpan or shale has the best supporting value. If the soil is made land or loamy the footing may need to be reinforced. The footing should be poured in forms. Other means against leaks are dampproofing or, under severe conditions, waterproofing; a drain tile laid at the bottom and outside the footing; grading the land to carry water away from the house; using a backfill against the wall of gravel topped with loam. All depend on conditions.

An obvious sign of failure in this respect is standing water in the basement. Dampness or moisture on the basement wall is not necessarily a sign of leaks. Usually it is due to condensation formed when the warm air of the basement strikes the cold surface of the walls. This is remedied by furring out the wall on the inside and making an air space which prevents direct contact between warm air and cold surface.

3. *They should constitute a barrier against termites.*

Now that subterranean termites are a potential menace in practically the entire country, foundations should be constructed to withstand them. The elimination of cracks again is the most effective barrier. Good concrete or full joints of cement mortar, if the wall is not monolithic, are effective against termites as against water.

A failure in this respect is apt to mean termites within the house. They are detected by weakened timbers or riddled woodwork or a swarm of white-winged insects with black or brown thickish bodies.

STONE. When easily split field stone is available it makes an economical wall. Correctly laid it gives sufficient strength for the ordinary house. The minimum thickness is given in a government booklet as 16″, but a wall 18″-24″ is more easily laid because of the difficulty of selecting and fitting smaller stones. To insure against leaks and termites stones should be laid in cement mortar, and the wall should be pointed on both sides after completion. The stone wall, because of its thickness, reduces space in the basement and gives a less desirable wall surface inside than does brick or concrete.

BRICK. Where brick is available and comparatively inexpensive, as for instance in Ohio, it is commonly used for foundation walls. Although a solid wall 8″ thick is accepted by the Bureau of Standards if the house is not more than two stories high and the foundations do not extend more than 5′ below the ground level, many local building codes require a 12″ wall. To meet this condition a hollow brick wall has been developed. This may be the so-called "ideal" wall (with bricks in both face and back courses or only back course laid on edge) or a wall of two courses of brick 4″ apart, bonded together at every fourth or sixth stretcher by brick piers. The brick wall makes an attractive finish for the basement. Sometimes sand-lime or enamel brick are used to line a wall of concrete block to give a lighter wall surface.

3. CONCRETE. Concrete is made stone. Its ingredients are portland cement, sand, crushed stone and water. Monolithic, or poured, concrete is mixed preferably by machine, poured into forms and allowed to harden. Correct proportions, thorough mixing, proper tamping when it is poured and the amount poured at one time, adequate protection against freezing, the bonding of the hardened concrete into the new, proper bracing and tight jointing of the forms—these are all matters that must be carefully observed if the concrete wall is to be successful. "Good" concrete is dense enough to be waterproof under average conditions. An advantage of the concrete wall, however, is that it can have integral waterproofing (i.e., a substance made for this purpose) added to the mix. A concrete wall may under some conditions be as little as 8″ thick. The 10″ or 12″ wall, however, is better practice. For extra strength and further precaution against cracks, concrete walls may be reinforced with steel rods either throughout or at the corners and intersections.

Concrete blocks are precast. An average size is 8″ x 8″ x 16″. They are used for lighter and less expensive construction. A rich portland cement mortar should be used not only for joints but also as a coating on the exterior.

Conducted by ETHEL B. POWER

PLEASE TELL ME

EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

QUESTION 366: *In this, my first attempt at building a house, I find myself faced with the necessity of making a bewildering number of important decisions, most of which I am incompetent to make. Can you help me with this one? What is it that gives oak floors such a wide range in cost and what grade should I use in my modestly priced house?*

ANSWER: Oak for flooring is cut from the log in two ways. One is known as quarter-sawed and the other as plain-sawed. The first offers the greater difficulties of manufacture and is therefore more expensive, but wood so cut stays in place and wears better than the plain-sawed. In some districts quarter-sawed is also known as edge-grained or vertical-grained and plain-sawed as flat-sawed or flat-grained. Each of these is then graded according to the proportion of imperfections permitted. Quarter-sawed has three grades: first grade quartered or clear; first grade sap or sap-clear; and second grade quartered or select. The first two vary but little in cost and are used mostly in expensive houses. Plain-sawed also has three grades: first grade plain-sawed or clear; second grade plain-sawed or select; and third grade or #1 common. Second grade quartered and first grade plain-sawed usually run pretty close together in cost and are used in the best medium-priced houses; second grade plain-sawed in the more moderately priced; and third grade or #1 common in the lowest priced. There is sometimes a grade known as #2 common, but this is used only in the very cheapest kind of work. Price is further influenced by thickness, 5/16", 3/8", 1/2" and 13/16" being standard nominal thicknesses; and by width, which usually runs 1 1/2"—2"—2 1/4" face. The 13/16" is the preferred thickness, and many floor layers feel that because of extra laying costs there is no saving in using the thinner material. How the floor is laid and how it is finished also affect costs. That these decisions are so difficult to make is one of our reasons for so insistently urging those building even a very small house to place it in the hands of one trained to help in the making of these decisions. One or two wrong guesses on your part may well cost you more than the architect's fee.

QUESTION 367: *How can I get "driftwood gray" on my oak floor?*

ANSWER: Materials used in floor finishing and the color of the natural wood both have a tendency to turn colors toward the browns rather than the silvery gray I assume you mean by "driftwood gray." There are several manufacturers of acid stains in gray but to arrive at just the color you wish may require some experimentation on your part. Have your painter try a gray acid stain, not too light, then bleach the wood carefully, restain with a lighter gray and build up your floor finish with white wax only.

QUESTION 368: *The enframement of my fireplace is badly discolored from a smoky fireplace. It is a composition material which I think is pressed cement, partly colored and partly natural cement color. How can it be cleaned?*

ANSWER: Try washing with a strong suds of a mild soap such as Ivory, brushing vigorously with a stiff bristled brush. If this does not do the work you might try a 10% solution of muriatic acid, although I hesitate to suggest it without knowing exactly of what the composition material is made. If you do use muriatic acid, rinse the surface very thoroughly with clean water so that no trace of the acid will be left on the stone.

QUESTION 369: *My lot, which is 40' wid and 75' deep, has from the front a beauti ful view of bay and surrounding hills bu is very limiting because it slopes down 2 from back to front. The garage must be o the front lot line, the living room at th front and overlooking the garage, the din ing room and service at the rear, as als must be the gardens, sheltered from th high winds which come from the directio of the bay. Inclosed is a tracing of th architect's first rough draft of the house Can you aid us in any way to make th house appear to nestle more into the hill*

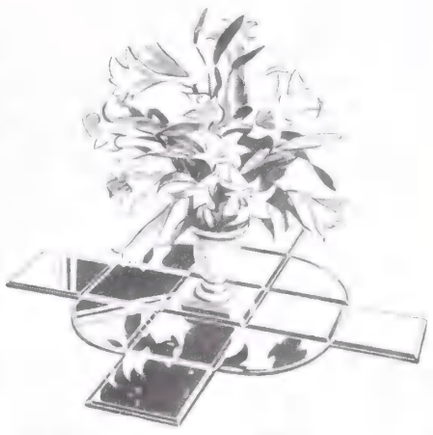
ANSWER: Your architect's choice of th Monterey type, with very slight pitch to th roof, is a wise one and he seems to have de veloped a very interesting house. If it fail to hug the hillside it is in large measur due to the difficulties of the site. My only suggestion is that you see to it that you have taken full advantage of every single inch of height reduction. Place the floor o the dining room so that it is only the height of the threshold above the garden level; or you may even step up a step or two to a terrace backed by a 3' retaining wall with the garden above this. Keep the ceilings of the rear rooms as low as you comfortably can, since these fix the height of the second floor. Step down 12" to 18" from dining room to living room to give a higher ceiling for this larger room and to bring the front entrance floor nearer the street grade. Again step down a few risers to the terrace floor which forms the roof o your garage and do not hesitate to make the garage a bit higher than use requires if by so doing you can bring better balance to the whole mass.

QUESTION 370: *What do you recommend in place of ordinary wall plaster? Per sonally I consider that plaster has many disadvantages. It is a poor insulator, in clined to crack and holds nails but mod erately well.*

ANSWER: It is true that plaster is not a entirely satisfactory wall finish, its grea disadvantage being that it entails the use o a large quantity of water, some of which will be absorbed by the wood frame and finish. This offsets to some extent the ad vantage of using kiln-dried lumber and seems an illogical proceeding. With all it faults, however, plaster has certain virtue which are found in no substitute to date although the manufacturers are making real effort to supply a satisfactory one One of the chief difficulties to be faced i the use of wall (*Continued on page* 62

THE GLORY OF *Glass*

Glass, most brilliantly beautiful of all decorative media, attains its greatest glory, weaves its most glamorous spell, in amply proportioned mirrors. They surpass even their own long recognized effectiveness, now that Polished Plate Glass is made in distinctive colors. Silvered, this new colored Plate Glass has a very modern, very unusual appeal. Discriminating decorators are employing it generously for many purposes that range from dominant overmantel mirrors to such incidental applications as the new Table Plax with which hostesses who seek the unusual create mirrored mosaic designs on the dining table. Any L·O·F glass distributor will give you detailed information on Polished Plate Glass in colors and will cooperate with you in planning its most effective use. Libbey·Owens·Ford Glass Company, Toledo.



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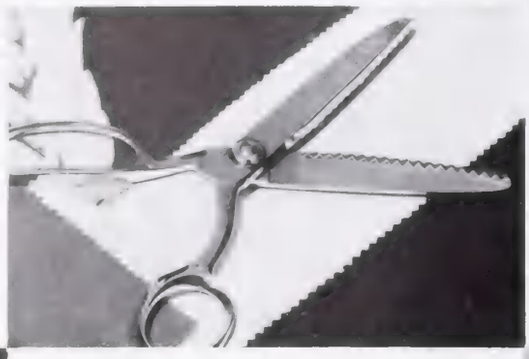
Quality Glass

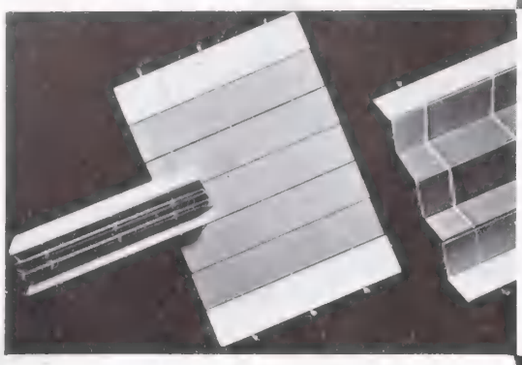
· CONVENIENCES ·

For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect

Pinking scissors will save you more than their price if you are given to sewing for yourself or your house. They give your work a fine professional finish. $4.95 a pair (more in Canada). Chromium plate.....$5.95



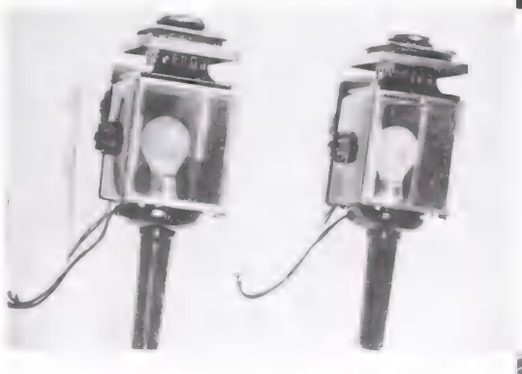
What every man wants: ash-trays big enough and deep enough for cigars or a pipe. Maple (light or dark) lined with glass. The lining measures 4½ inches across. The outside diameter is 7½ inches .....$2 each



If you have Dispo, you have a brand clean mop every day. The roll on the end is of disposable tissue. Just tear off a layer as it gets dirty. Each new roll costs only $.10. The mop complete with three refills, $.99

Venetian blinds take a new turn and blossom into table mats. These are wood, slatted and strung together with cord. In various colors and combinations. They fold up neatly. 12″x17″, $1.50; 12″x35″ $3

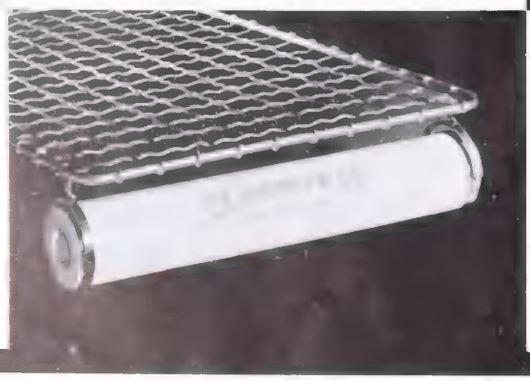
A brand-new cast iron skillet so handsome you can bring it right to the Sunday supper table. It has a solid wooden tray and cover to match. Fun for serving hot cocktail sausages. Complete $1.95



Eliminodor, true to its name, absorbs food smells in any type of refrigerator. It has no odor itself, needs no shelf room and calls for no replacements or refills. Three sizes cost respectively $1.88, $2.79, $3.29

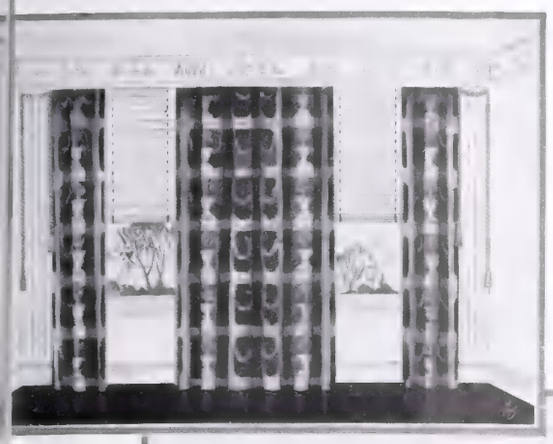
PHOTOGRAPHS BY KO

Old-fashioned carriage lamps, originally made for candles, but now wired. These are authentic antiques. Complete with brackets for mounting in a hall or by your front door, they are.....$15 a pair

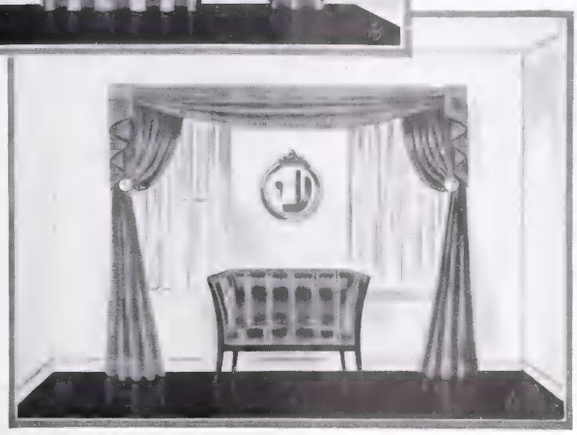


This is a washboard and wringer combined. Made from poplar, with a coated steel rubbing surface. The rubber wringer is mounted on a hardwood dowel. The board is twenty-six inches high, costs $1.39

WINNING SOLUTIONS
OF THE WINDOW DRAPERY PROBLEM
IN NOVEMBER HOUSE BEAUTIFUL



FIRST PRIZE



SECOND PRIZE

ne Problem: To plan draperies and glass curtains for two windows in the end wall of a living room.

RST PRIZE of $10 went to Mrs. Helen L. Friedman of New Rochelle, ew York, for this classic treatment. To give a feeling of height to the om, Mrs. Friedman chose columns of wall paper ($2.40) and a wall per frieze from Thibaut ($6). Draperies from Schumacher are of glazed intz (12 yards, $33.20). Carver shades are used at the windows. Total st of materials and labor, $83.36.

:COND PRIZE of $5 was awarded to Miss Mayme Miller of Bronxville, ew York, for this more simple scheme of draping the two windows with single valance carried across both. Miss Miller used satin from Schumacher 27.62). Glass curtains are from Stroheim & Romann ($8.40). The mir- red tie-backs cost $10 a pair, rods were 80 cents, labor $8, and the total st was $54.82.

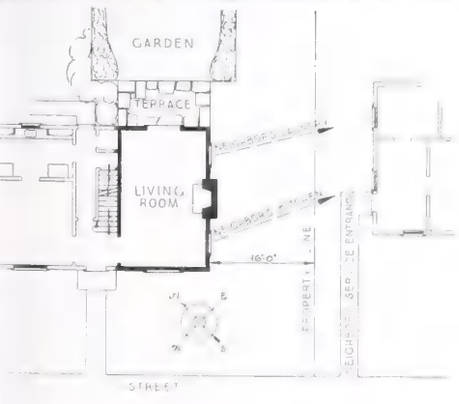
FOR JANUARY—A GARDENING PROBLEM

ne house next door was built after yours and the kitchen and the laundry it opposite your living room windows. The space between house wall and undary line is 16′. (See sketch below.) What would you do?

1. Ignore the situation and not mind the view of garbage man and clothes nes? 2. Curtain the windows heavily, persuading yourself that the room as too light? 3. Put up a screen? How high and of what materials? Plant out the view? With what?

Sketch your solution, using the plan below as a basis. Typewrite your planatory statement, setting forth exactly how you have handled this oblem. The Editors of HOUSE BEAUTIFUL, who are the judges in these mpetitions, will base their decision on workability, economy, and good rdening principles. In the March HOUSE BEAUTIFUL the prizes—$10 for st, $5 for second—and the names of winners will be announced.

Prize-winning solutions will be printed in full or in part and HOUSE EAUTIFUL reserves the right to discuss all solutions submitted. We cannot, however, enter into correspondence regarding entries. Material will not be returned unless accompanied by self-addressed, stamped envelope. All entries must be received not later than January 21. Each contestant is permitted only one entry.



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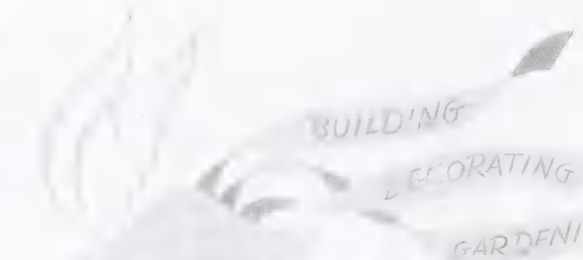

THE BOOKLET SHELF

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Burlingame

BUILDING AND EQUIPMENT

1. How to Have the Home You Want is a discussion of what the Federal Housing Administration will do to help you (a) build a new home, (b) modernize the home you have or (c) simply add a new feature to it. Carrying charges are worked out for a number of differently priced homes and for different localities. Federal Housing Administration, Washington, D. C.

2. Iron Fireman for Homes—a robot to which you can delegate all the arduous duties of keeping your home comfortably and evenly heated, and save on fuel costs besides. There is available for the writing an illustrated booklet that will explain all of this in detail. The Iron Fireman Mfg. Co., 3241 West 106th St., Cleveland, Ohio.

3. Heatilator. The fireplace that circulates heat is what the booklet says. This enticed us to read on to discover that there is a scientific appliance which can be fitted right into your fireplace that will insure not only a clean, non-smoking fire but will distribute heat throughout the room, which is certainly never achieved by the ordinary fireplace. Heatilator Company, 451 East Brighton Avenue, Syracuse, N. Y.

GLASS

4. Personality Bathrooms and Character Kitchens. This booklet of bathroom and kitchen designs created with Carrara Structural Glass will give you some entirely new ideas for color schemes and arrangements for your kitchen and bathroom ideas that are adaptable to remodeling as well as new building. Particularly new and interesting are the designs for converting waste space into convenience nooks. Pittsburgh Plate Glass Co., 2334A. Grant Bldg., Pittsburgh, Pa.

5. We Want to Use Plenty of Glass in Our Home. And so will you when you see all the attractive and practical ways in which it can be used. As a decorating and structural medium, glass has made rapid strides in the past few years. In this booklet you will find innumerable ideas for taking advantage of this development in your home. Libbey Owens Ford Glass Company, Toledo, Ohio.

SILVER

6. The Magic of Flowers is a valuable comment on flower arrangement, particularly in its relation to flowers used as decoration for the table. In connection with it there is a showing of the Nine Flower Pattern in silver plate. "15 Leading Sterling Patterns" from the same silversmith shows handsome designs in flatware and hollow-ware. R. Wallace & Sons Mfg. Co., Wallingford, Conn.

7. The History of the Spoon, Knife and Fork is a description of the evolution through which these utensils have passed from earliest times to today. In it is also is a description of how silver is made today, how to set breakfast, luncheon and dinner tables correctly, and how to take care of silver. Reed & Barton, Taunton, Mass.

8. The Art of Table Setting. If you are in doubt about the correct way to solve any problem of table setting, you will find the solution here. Breakfast, luncheon, semi-formal dinner, formal dinner, buffet supper, afternoon tea—all are discussed in detail. In addition, there is an engrossing description of the making of silver by Gorham Master Craftsmen. A ten-cent charge for this. The Gorham Company, Providence, R. I.

9. The Crowd Comes to Our House pays tribute to the fact that we have rediscovered our homes as more entertaining than night clubs. Alvin steps forth with menus and recipes to cover the greatest variety of occasions you may be called upon to deal with. It will also show you some of the fine Alvin patterns which will give famous dishes their proper setting. The booklet costs 10 cents. The Alvin Corporation, Providence, R. I.

10. How to Plan Your Wedding—and Your Silver is a booklet for brides. In handy form it contains spaces to list all the things that must be done before the wedding and a schedule for doing them at the proper time. Interspersed with this information is excellent advice on the selection of a sterling pattern. The booklet costs 10 cents. The Towle Silversmiths, Dept. M-10, Newburyport, Mass.

HOME FURNISHINGS

11. The Saga of Furniture in this booklet is condensed to the story of a desk—from the Honduras mahogany tree that was cut to provide its wood to the craftsmanship of joining and finishing. There are short biographical sketches of three master craftsmen of the 18th century and notes on the care of fine furniture. Charak Furniture Company, 444 Madison Avenue, New York, N. Y.

12. Correct Curtains. This booklet presents a series of before and after pictures of window treatments that show how different types of windows should be curtained. There is also a chapter on where and how various types of curtains should be hung, the proper length, etc. Send ten cents to Quaker Lace Co., 330 Fifth Avenue, New York.

13. The New and Only Quilted Mattress, a new invention calculated to make your sleep more restful and enjoyable. The quilting makes a soft, luxurious surface for your mattress. Just reading about it is soothing and the booklet may be obtained by writing to The Palmer Brothers Company, 230 Fifth Avenue, New York, N. Y.

14. The Musette calls itself "The Piano of Tomorrow" and it is indeed a new departure in pianos. It is a lovely combination of a grand, an upright and a spinet and is small enough to fit into any living room. It is described in a booklet published by Winter & Co., Inc., C-1, 849 East 14 Street, New York, N. Y.

MISCELLANEOUS

15. Chessie, the adorable kitten who has come symbolize the comfort and luxury of the Che peake and Ohio trains, has been in such dema that she is pictured again on a 1936 calendar. T of her earlier portraits are included and will be s (one to each admirer) for 20 cents. Chesapeake Ohio Railway Co., 510 Transportation Bl Washington, D. C.

16. Winter Sports in New England. During coming season you can secure weekly bulletins weather and snow conditions in New England guide you in planning your trips to this popu winter sports center. The bulletins will also cont data on traveling and hotel facilities. If you w further details write to the New England Coun They'll be glad to help you and to put your na on their mailing list. New England Council, H- 20 Providence Street, Boston, Mass.

17. Wines—How, When and What to Serve. are enthusiastic about this booklet because it so sensible. It gives the sort of practical inform tion that most of us whose cellars are not extens would like to have at hand. There are descripti of the great wines; assortments (large or sma to keep on hand and the right way to store a serve them. There are typical menus; some so s ple that one wine will suffice; others elabor enough for the most formal occasion. There is section devoted to the use of wines in cooking, chapter on wine glasses and a glossary of ter Schenley Import Corporation, 20 West 40 Street, New York, N. Y.

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THE PRIZE WINNERS

CONTINUED FROM PAGE 28

ut-of-doors in Southern and Cali-
a houses than in those in colder
ities. But the California architects
eaching us the real meaning of
ndoor-outdoor house and as a con-
nce we are all demanding a bet-
connection between house and
nds.

e combined living room dining
was found in many of the
s in this first group. This, too,
ne of the logical consequences
ecreased space, coupled with the
that although we must live in a
restricted house we entertain as
or more than formerly and enjoy
er, more social manner of living.
result many of us find it more
nient to arrange the first floor so
all the living areas can be thrown
her instead of dividing it up into
box-like inclosures.

e attached garage is virtually taken
ranted today. There were very few
s submitted that did not include
Still, that the garage has not as
aken its righful place in the plan
shown by the fact there was not
s an under-cover connection be-
it and the house. When such a
ction did exist it was more fre-
tly with the service part of the
than the master's. Today when
ically all our coming and going is
ar it would seem as if this fact
d be more closely expressed in the
than it is. Members of the family
ests arriving by automobile should
ave to enter the house through the
en.

STAIRS, bedrooms with cross drafts,
nd two baths, one adjoining the
r's room and one opening into the
for the rest of the family, seem to
e rule. Closets generally are ade-
in size and number.

the program for the competition
s stated that the houses would be
d on four points: appearance;
nience and economy of plan; re-
to the lot; and use of materials.
of these points have to do with
plan, that is, with the way the
functions; two with the way it
In judging the design of the ex-
of the house the jury felt that special emphasis should be put upon originality; that those houses should be selected for awards and mention that made some real contribution toward small house architecture. The time for copying styles, as Mr. Holden has stated, is past. Thus the house that was merely scholarly in its use of accepted forms was discarded in favor of the one that showed freshness in its interpretation of these forms.

IN THE competition were many variants of the house of Colonial tradition. This accords with the fact that this is still the most popular type. Entries ranged from the story and a half cottage to the two-story farmhouse type, of simple mass or with many ells. Some were in appearance largely repetitions of actual old houses; others were more free interpretations. Of the latter, a few failed to meet the requirements of good design because they had lost the proportions or the scale or the spirit of their prototypes. An encouraging number, however, successfully retained the spirit of the old while definitely meeting the conditions of today. There were several houses of modern design. A number of these which the judges felt solved their individual problems successfully are among the forty-eight in the traveling exhibition.

California captured many of the honors, as has been the case in several of the competitions in the past. This is partly due to the fact that more designs came from California than any other one state and partly to the fact that admittedly house architecture in California is of outstanding merit.

Shown this month are the houses receiving first prize in each of the three classes and also one of the houses awarded honorable mention. Next month the second prize winners will be shown and during succeeding months the others receiving honorable mention.

Of the number entered—over one hundred and fifty—forty-eight have been selected to form a traveling exhibition which will be shown in department stores in most of our large cities. The dates of these exhibitions will be published each month in the magazine.

ETHEL B. POWER

DESCRIPTIONS OF THE HOUSES

CONTINUED FROM PAGES 29, 30 AND 32

EIGHT ROOMS AND UNDER

elf is not an easy task. The bay
ows of this house do all these
s. They are its chief embellish-
They add grace to the façade
ut robbing it of dignity. A study
e illustration on page 28 shows this
clearly. To keep these the chief
res of the façade the entrance is
very simple. The wooden fan in
arch over the door merely adds
ant shadows and height. The
what playful treatment of the
of the window above the door
s the eye upward and marks more
gly the central axis. The main
g of the house, however, is hori-
l. The long, slightly pitched, un-
n roof and low eaves contribute to
eeling. This is a house that would
ook out of place anywhere.

e walls of the house are white-
d brick on wood frame; the roof
red cedar shingles. The door is white; the shutters white and green. The house cost 38¢ a cubic foot.

NINE TO TWELVE ROOMS

There is wood boarding laid vertically on the upper part of the tower. All walls, however, are painted an oyster white, as are also trim and blinds. The roof is of split cedar shakes naturally weathered. This house was completed in March of last year, but California landscape is quick to receive its new buildings, as these illustrations show. Equipped with gas heater and circulating fan, Electrolux refrigerator and steel casements, it cost $26,000.

The two views on page 30 of the front of the house show the simple dignified entrance and the nice texture of the painted brick walls. Below is the swimming pool with play house and an end of the service wing. The general view on the opposite page gives a good idea of the attractiveness of the group.

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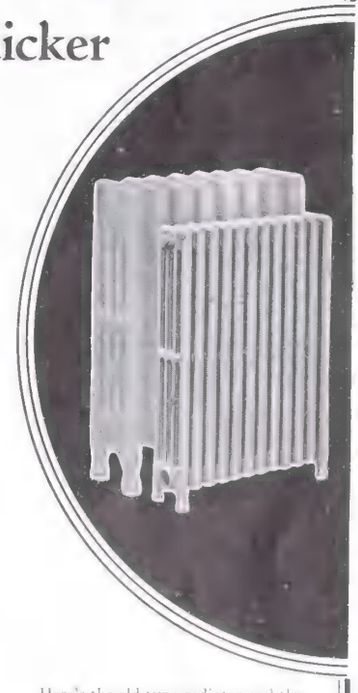

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Arthur J. Peavey

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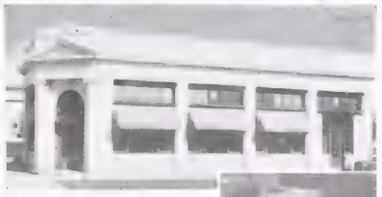


Above: Peavey-Taber Company office building. *Right:* Typical Iron Fireman automatic coal burner installation. The authorized Iron Fireman dealer in Twin Falls, Idaho is Detweiler Bros., Incorporated.

IRON FIREMAN

AUTOMATIC COAL BURNER

IRON FIREMAN MFG. CO.
[illegible] W. [illegible] St., Cleveland, Ohio

A REMODELED HOUSE

A study of the plans of the house as it was and as it is now discloses the fact that no very important changes were made inside. The plan is adapted to modern living principally by the removal of subordinate partitions and the throwing of small rooms together to make fewer large ones. The large central chimney is retained but the three original stairways are all removed, the one new one being placed in a separate stair hall between living room and library. The narrow space left in the corner is made an alcove of the library. The long narrow living room can now open onto the rear terrace. It is given additional light by the bow window. The new dining room, too, carries through to the terrace and the ell includes maid's room and bath as well as the kitchen. Upstairs it has been possible to rearrange space to give four bedrooms and two baths.

The house as it is now finished has walls of shingles painted a white with a slightly greenish tinge, white trim and door and green blinds. The old roof of composition shingles has been kept. A quilt insulator has been added, also new bathroom fixtures, brass piping and a one-pipe steam heating system. The house cost $10,000 to remodel, economical enough considering the result.

PLEASE TELL ME

CONTINUED FROM PAGE 56

boards lies in the treatment of joints. Two schools of thought seem to have developed from this problem of joining the new materials. One school holds that since the joint cannot be made entirely inconspicuous, it shall be made as inconspicuous as possible and then simply ignored. The other holds that since it cannot be made truly inconspicuous it should be acknowledged and accented. If you follow the second school you must lay out your wall surfaces so that these accented lines form part of the design, a treatment which can best be followed in rooms of simple, modern character. Some of the bevel edged wall boards painted are proving themselves acceptable for ceilings, but for walls for those who cannot accept the accented joint nor ignore the too often unsuccessfully concealed one and who must keep within the price range of plaster, plaster is still the one material which gives a reasonably satisfactory wall surface.

QUESTION 371: *Please tell me how to finish a cement floor on our uncovered terrace so that it will not spot with grease.*

ANSWER: If the floor of your terrace is not yet laid have the surface coat wire brushed. This gives a pleasant rough texture and under normal conditions the textured surface is all the protection needed. If it must be completely grease spot proof treat it with a penetrating material which stops absorption, such as Penetex, manufactured by Truscon Laboratories. This will darken your floors somewhat but will, I think, give you the desired results.

QUESTION 372: *Is there any siding made of asbestos or similar material which you would recommend for use over wood siding? I am interested in getting away from paint bills.*

ANSWER: Although many of the manufacturers are experimenting with asbestos siding, there is but little of it on the market and that little is rather thick-butted, designed for an exposure of about seven inches to the weather. It comes with very little choice of color and in most instances requires painting to be effective. The heavy scale of this siding would give quite a different effect than that given by the narrow-butted clapboards with an exposure of but a few inches generally found on older houses. It has, however, practically the same effect as the heavy type wood siding found on many of the newer ones. If the design of your house lends itself to a shingled exterior with shingle exposure of around seven inches your choice is greater, since many companies offer attractive textured shingles in a variety of colors.

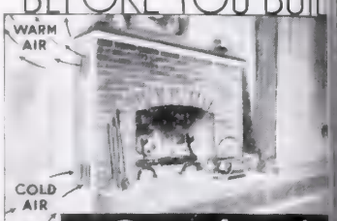
QUESTION 373: *We have a cement-floored, dirt-filled, brick-retained terrace under which the dirt has settled in such a way as to cause the floor to sink so that rainwater drains from either end and collects in a puddle in the center. Please tell me what can be done about it.*

ANSWER: If you feel that the dirt is through settling, the situation may be remedied by chipping the surface of the cement floor and laying a new top coat enough thicker in the center to level it. Or better still, slope the new floor to pitch the water away from the house walls to the outer edge of the terrace. A pitch of ¼" to the foot will accomplish this. If, however, your fill was poorly constructed without adequate tamping and so may continue to settle, a more permanent remedy will require the removal of the center section of concrete floor slab, construction of thoroughly tamped fill to the grade necessary to bring the floor on a line with the rest of the terrace, and then a new concrete slab on the section so treated.

QUESTION 374: *The much censured "Gay Nineties" house of my grandfather's day, if inconsistent with our present day conception of good design, at least had the virtue of sound construction and good materials. Today I can build nothing comparable to it in size or materials for even a larger financial outlay. What is wrong?*

ANSWER: Principally your idea of comfort. You would not for a moment accept the heating equipment of your grandfather's day, the inadequate lighting and the tin tub of the single bathroom which often served six or more masters' chambers. Just the plumbing, heating, and electrical equipment demanded today for a house of the same size adds to the cost thousands of dollars which didn't enter into the picture at all in your grandfather's day. Furthermore his dollar could buy more labor and more materials than yours can today.

BEFORE YOU BUIL



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HOUSE BEAUTIFUL
572 Madison Avenue, New York

GOOD BUYS OF THE MONTH

As Shown on Pages 40 and 41

BER 1: *Universal Portable Mixa-r:* Macy, New York; R. H. White, on; W. J. Clapper, Pittsburgh; hall Field, Chicago; J. L. Hudson, oit; Higbee, Cleveland; Famous Barr, St. Louis; Dohrmann Com-ial, San Francisco.

BER 2: *Manning Bowman Pioneer nd Percolator:* Altman, New York; n Marsh, Boston; Joseph Horne, burgh; Marshall Field, Chicago; Hudson, Detroit; Higbee, Cleve-; Stix-Baer-Fuller, St. Louis; The e House, San Francisco; May Co., Angeles.

BERS 3 AND 5: *Westinghouse Elec-peed Casserole and Electro-Tray* Wanamaker, New York; R. H. e, Boston; Kaufman, Pittsburgh; hall Field, Chicago; J. L. Hudson, oit; Higbee, Cleveland; Famous Barr, St. Louis; The White House, Francisco; May Co., Los Angeles.

BER 4: *Southern Metal Products omaster Range:* Bloomingdale, New ; R. H. Stearns, Boston; Mandel ., Chicago; Ernst Kern Co., De-; Kobacker Furniture, Toledo; e Electric, St. Louis; Florida Light Power, Miami; Cain-Sloan, Nash-; Hub Furniture, Washington, D. C.

BER 6: *General Electric Serving e:* Lewis and Conger, New York; Edison Electric Illuminating Co., Boston; Spear, Pittsburgh; Von Lengerke and Antoine, Chicago; J. L. Hudson, Detroit; May Company, Cleveland; Famous and Barr, St. Louis; May Company, Los Angeles.

NUMBER 7: *Brannon Whistling Tea Kettle:* Macy, New York; The Fair, Chicago; J. L. Hudson, Detroit; Webb C. Ball, Cleveland; Waddell's, Houston; George B. Peck, Kansas City; Hecht, Washington, D. C.; Davidson, Des Moines.

NUMBER 8: *Hankscraft Double Boiler:* Macy, New York; Jordan Marsh, Boston; Kaufman, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; May Co., Cleveland; Famous and Barr, St. Louis; Emporium, San Francisco; May Co., Los Angeles.

NUMBER 9: *Nesco Automatic Roaster:* Macy, New York; Jordan Marsh, Boston; Kaufman, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Higbee, Cleveland; Famous and Barr, St. Louis; Emporium, San Francisco; May Co., Los Angeles.

NUMBER 10: *Gilbert Air Conditioner:* Macy, New York; Clark and Mills, Boston; Joseph Horne, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; May Co., Cleveland; Electric Railway and Light, Milwaukee.

THE PRACTICAL GARDENER

LIAS. Having grown Dahlias for y years I attribute success to a few le facts which I am glad to pass With a spading fork work over the le area to be planted. Lay off the s with a line, then dig a hole with le not over seven inches deep. Space s thirty inches apart. Place a small lful of fine bone meal, also one of p manure in the hole; incorporate the soil. Drive in the stick at the of hole. Cut off one tuber showing ast one eye and lay flat with the eye inch from the stick. Cover with two es of soil, and on the soil dupli-the fertilizer as indicated above. r this lightly with soil, press firmly hands. As the plant grows gradu-fill in the hole.

ying the Dahlia commences when plant is about one foot tall. Use or soft twine. For the support I ordinary shingle laths cut into six lengths. They may be painted n or left natural. The end that goes he ground should be pointed.

s for labeling, until I devised a nanent scheme the labels were al-s blowing away. With a brace and ore a small hole a few inches from top of stick and quite near the side rder to have plenty of room to at-the wire label.

fter frost has visited the garden cut the stalks near the ground. Dig the nps, remove the label from the stick fasten it around a tuber. Do not ch label to the stalk, inasmuch as stalk shrinks in storage and the l might fall off. Next cut off the ks to within a couple of inches from clump. As you dig clumps place n in the sun to dry off. Be sure to store with the stem end down in order to allow all moisture to drain, otherwise the crown will rot.

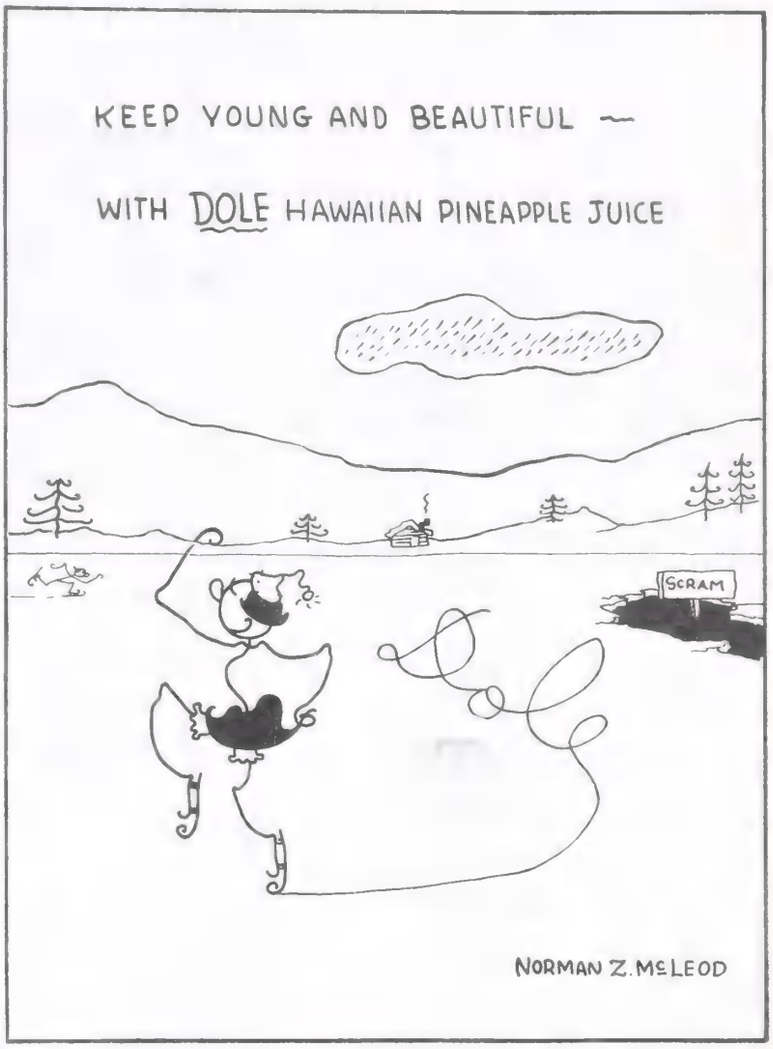
I pack clumps in large wooden boxes without peatmoss, sand or sawdust. My Dahlias are always stored in the basement at the farthest point from the furnace and I have rarely lost a clump. When the roots are removed in the spring, if you find some showing no visible sprouts, dig a shallow trench; set the clump upright in it and cover loosely with soil. In a very short while they will all come to life and may then be divided with ease.

—D. Averill Smith
Long Island, N. Y.

EXTERMINATING CRAB GRASS. Crab grass, that perennial pest, will yield to determined and persistent warfare. The possibility of keeping the grass, which is an annual, from seeding itself is remote since it carries its seed very low and ripens it with incredible rapidity all during the latter part of the summer. While raking and frequent cutting will eliminate many seeds, enough will fall to germinate and make a heavy stand the next year.

The following method has been successful. The grass is dug out and over the bare ground boiling water is poured in sufficient quantity to penetrate six inches. The ground then stands for several days, after which it is dug, fertilized and a good grade of lawn seed is sown thickly. This is then covered with burlap and watered until the new grass appears. This should be done soon after the middle of August.

—Helen M. Sharpe
Chambersburg, Pa.



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NEW ENGLAND ON SKIS

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

NOT so many years ago skiing in this country was a sport restricted chiefly to fairly young boys and a smattering of grown experts. Then one winter while you were sunning yourself in the tropics the thing caught on. You came back to find your friends off in all the New England resorts you'd always felt uninhabitable after Labor Day. Your friends, you were reliably informed, were having the time of their lives skidding down narrow trails on strips of slippery wood which you remembered were called skis. And because you were lonesome you followed them to New England.

For skiing has become the top winter sport of these United States (there are statistics which show that, taking the world as a whole, skiing is second only to swimming in the number of its devotees). And for the East skiing means New England. It provides more in the way of excellent winter hotel accommodation, variety of ski trails, open slopes, well-plowed highways and special ski trains than any other section. Most important of all, snow can always be found at one place or another in New England from December till May. Since it is reasonably certain that you will be skiing at least once this winter (and if you go once you will probably repeat) it is just as well to learn how to get the most enjoyment out of your trip.

IN THE first place, it is vitally important that you select a locality suited to your individual needs or, to put it more bluntly, your ability as a skier. It is very disappointing when one fancies himself as rather expert to go to a certain place and find only novice trails and beginners' practice slopes. It is downright discouraging if one is just beginning, to find nothing but difficult trails and no easy slopes. The New England communities have tried to provide all types of skiing in each locality, but for geographical reasons this is not always possible. The New England Council has gathered together information regarding the facilities that are offered in all New England ski centers. This valuable information is available free on request from the New England Council in Boston. In New York and other eastern cities many larger stores have installed special ski departments this winter where information not only on suitable resorts, but on outfits and equipment as well as basic instruction in the sport itself are offered. New England radio stations broadcast regular information upon snow conditions at various localities. Many papers also print advance reports.

Some four years ago the Boston and Maine Railroad conceived the idea of running Sunday ski trains to spots in New England where favorable conditions existed. These proved so immediatel popular that they have been continued practically every week-en since. Nowadays there are also week-end specials which give yo a longer outing. Other roads have also taken up the idea so tha now you may start out on your expedition from any one of a num ber of cities, certain that good skiing awaits you not far away. Ne England highways are also kept scrupulously plowed so that it i safe and pleasant to journey by motor.

Just to get the idea of what a New England ski week-end has t offer, let's see how the real fans go about their planning. With mos of them there remains an uncertainty as to exact destination unti

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the Friday before they leave. They have gathered all the data available on snow conditions from the Ski Bulletin, from local newspapers and radio broadcasts. They have mulled over weather reports for the week-end. During the preceding week they have had numerous telephone and luncheon conversations with skiing friends. When Saturday comes they can take one of the week-end snow trains or decide to motor. Where will it be? Woodstock, Vermont, where they may ski in open country and perhaps make use of a ski-tow for the "uphill skiing"? Will it be southern New England, possibly the Uncanoonuc Mountains or the Laconia region? Or will they go this trip well into the White Mountains to ski on the Taft Trail in Franconia Notch or the Wildcat Trail in Pinkham Notch? They may choose to try the famous Thunderbolt Trail on Mount Greylock in Western Massachusetts or the trails on Mount Mansfield in northern Vermont.

At the destination they establish themselves in one of the ski center hotels or more modestly in an old New England farm house. Saturday afternoon there will be just time to try out the snow and take a few practice runs before dark. The evening is spent, of course, waxing skis around the fireplace. And this, in turn, includes expounding personal theories on waxing and listening to those of others.

SUNDAY morning finds each skier at his chosen spot. If he is expert he has probably selected one of the difficult racing trails. This may be one he has tried often before, but no matter how familiar he is with it he will be bound to find a better line to follow some place. Then, too, the snow conditions always vary and the "lay of the snow" is always different from the way it was the last time he skied there. This will produce entirely new problems in running even an old and familiar trail. On the other hand, trying out a new trail brings a thrill of discovery, to be climaxed later on in comparing his own experience with those of others.

To hear an expert discourse on the subject, skiing may sound terrifying to the beginner. And it would be just that on some of the trails where only experts go. But on milder slopes it is different—easy, exhilarating. The beginner has much to practice before he will be trying the big trails, but he will have no less fun on the way than the experts. If he is wise, the beginner will choose open country for his early practice. No trail running until he gains control in the open. Connected with the snow by only two thin strips of slippery wood, he must manage these things as part of himself. He must make them respond to his will, as a powerful high-speed engine, as a steering wheel, or as a set of four-wheel brakes as circumstances and his disposition demand. The basic problem of skiing is control. Every turn in the trail, every change in the snow and gradient produce a new set of conditions that demand different blending of speed with steering and braking to produce the desired result.

ALL these things the beginner learns more rapidly than he may imagine on that first day out. But even that first day he will begin to taste the thrills that will come later. He feels as reckless and daring "letting them go" on a slight slope as the expert does when he runs a trail "without checking a bit and cutting all the corners." Learning to turn and check speed are exciting in themselves. The first time the beginner makes a "christie" provides a sensation he will never forget and will be a special urge for further improvement. Once he gets his turns and the rhythmic swing from one turn to the next he will realize that this rhythm and the feeling of speed are the essence of skiing.

But this is no treatise on the fine points of skiing. Merely an invitation to find them out for yourself. Look up the trains to New England and pick out your winter sports location for a week-end or longer. Write the New England Council for their bulletin as a guide. And good skiing!

—CHARLES N. PROCTOR

ANSWERS TO A COOK'S CATECHISM

CONTINUED FROM PAGE 21

PUBLIC LIBRARY Burlingame, Cal.

1. Cream: *not* cornstarch or flour.
2. 2 tablespns. butter
   3 tablespns. flour
   2 slices onion
   1 teaspn. chopped parsley
   1 cup chicken broth (or 1 can)
   1/3 cup cream
   1 inch of celery stalk
   salt and pepper
   Sauté the onion slightly in butter; add flour, and when well blended pour in broth. Add celery, parsley and seasoning and simmer 5 minutes. Add cream; let boil up twice; strain and serve.
3. Chicken, fish, shellfish and eggs.
4. Brown sauces and tomato sauces.
5. Wild duck; grouse, snipe and woodcock medium rare; venison steak.
6. Veal and pork.
7. *To lard* is to insert small strips of fat pork or bacon into a piece of raw meat. It is done to improve the flavor of lean or dry meat.
8. *To fold in* is to introduce an ingredient into a mixture by turning the mixture over and over, allowing the spoon each time to come in contact with the bottom of the bowl.
9. With roast beef, beefsteak and all corned meats, such as pigs' knuckles, corned beef, etc. Mustard is sometimes served with lambs' kidneys, but never with roast lamb or mutton.
10. Fish, shellfish, chicken, guinea hen and veal. A classical example of the use of white wine is made as follows: Disjoint a young chicken as for frying, and rub with salt and pepper. Melt 3 tablespoonfuls of butter in a saucepan, put in the pieces of chicken and 1 small white onion, and let brown lightly first on one side and then on the other over a slow fire. Add 8 mushrooms, which have been sliced and peeled, and continue cooking until the mushrooms begin to color. Pour in ¾ cupful of dry white wine and the same quantity of chicken broth (½ can), add a small stalk of celery, and 1 branch of parsley. Let boil gently 2 minutes. Beat together the yolks of 2 eggs with 2 teaspoonfuls of flour, and when well mixed add ¼ cupful of cream. Pour into this the broth and wine mixture, allow to thicken (stirring constantly from the bottom of the saucepan) for a

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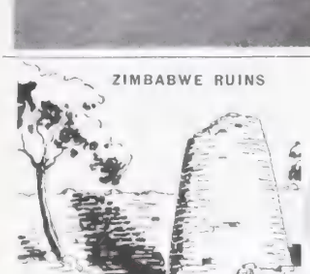

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few seconds. Remove the celery and parsley, and serve at once.

A successful sauce for sole can be made in the same way—adding shrimps or soft clams at the last moment.

11. In brown sauces to be eaten with red meat and game.
12. In cold water, with the flesh side down, so that the salt will fall to the bottom of the water.
13. *To parboil* is to boil less than the required time for cooking a food until done. Food to be parboiled may be plunged into boiling water, or, as with oysters, clams and scallops, into its own juices.
14. Sweetbreads.
15. To cook on top of the stove at a temperature just below the boiling point.
16. Rinse the parsley in cold water; shake free of moisture and put in tightly sealed glass jar in ice box.
17. 2 egg yolks
    1½ cups chicken broth (or canned broth)
    1 tablespn. butter
    1 tablespn. flour
    1 teaspn. lemon juice
    1 thin slice onion
    Salt and white pepper
    Let broth, onion, salt and pepper boil for 2 minutes. Cream together the flour and butter; add egg yolks and beat until perfectly smooth. Pour the boiling broth onto egg mixture (stirring all the time). Put in a double boiler, and allow to thicken over the fire, while stirring. Strain and serve.
18. Allow to cool in the water in which they have been boiled, otherwise they will be tough.
19. No; fish should be drained and then cooled.
20. Water highly seasoned with onions, herbs, etc., in which certain foods (especially fish and shellfish) are cooked.
21. (1) The shortening must be thoroughly chilled. (2) During the process of mixing, the dough must be handled as little as possible, the shortening being *cut into* the flour with a knife, and never kneaded. (3) Once made, the paste must be wrapped in a cloth and set in the icebox (not against the ice) for from 1 to 12 hours.
22. Sift each dry ingredient separately, and then measure. Beat egg whites until soft but not dry; beat in half the indicated quantity of sugar gradually, and set aside. Beat egg yolks until thick and lemon-colored; add remaining sugar; beat again, and add liquids (if any). Combine mixtures. Fold in the dry ingredients, but do not beat again.
23. Sift dry ingredients before measuring. Have all ingredients measured before beginning work. Cream butter until soft and light; add half the sugar gradually, and beat until fluffy. Beat whites of eggs until stiff, add remaining sugar and set aside. Beat yolks with same egg beater until thick and lemon-colored. Add yolks to butter and sugar mixture. Add dry ingredients and milk alternately. Beat thoroughly. Fold in the egg whites.
24. Thomas Jefferson.
25. Drop a cube of bread an inch thick into hot fat. If it becomes a golden brown in 40 seconds, it is the right temperature for frying cooked mixtures. If it browns in 60 seconds, heat is right for uncooked foods.
26. 1 cup flour
    1½ cups buttermilk
    1 egg
    2 tablespns. melted butter
    ¼ teaspn. salt
    ½ teaspn. soda
    Add buttermilk to sifted [illegible] gradually. Add beaten egg [illegible] melted butter, salt and soda [illegible] solved in a little of the milk. [illegible] in stiffly beaten white. Bake in [illegible] irons, and serve with melted [illegible] ter.
27. No; he was a French gentlema[illegible] lawyer, gastronome and autho[illegible] "La Physiologie du Goût."
28. Baked beans and brown br[illegible] which the Puritans baked on [illegible] urday, and served for Saturday [illegible] per, and on Sunday, to avoid [illegible] work on the Sabbath.
29. Corn meal; hominy; alligator pe[illegible] maple sugar; sweet potatoes; c[illegible] berries; clam chowder; as well [illegible] such game as turkey, duck, go[illegible]
30. Plain boiled.
31. Refers to a fish cooked alive.
32. With spinach; with mushroo[illegible] with whipped cream.
33. Soak shredded cabbage in c[illegible] water for 20 minutes. Set a ke[illegible] of water to boil, and when boil[illegible] hard, half fill a saucepan. Add [illegible] teaspoonful of soda, and throw [illegible] the drained cabbage, slowly so[illegible] not to interrupt the boiling. E[illegible] with top on for 3 minutes. Dra[illegible] and cover again with fresh boil[illegible] salt water. Cover and cook for [illegible] minutes. Drain thoroughly and se[illegible] in hot dish with melted but[illegible] tossed through the vegetable.
34. Rub the steak well with salt. I[illegible] on a greased broiler and sear o[illegible] hot coals, or under gas flame, fi[illegible] on one side and then the other un[illegible] each side is a deep brown. Low[illegible] heat and finish cooking until of [illegible] sired rareness. Place on a very h[illegible] platter and put several lumps [illegible] butter, which have been knead[illegible] with chopped parsley, on top.
35. Rub roast with salt and a lit[illegible] pepper. Place fat side up in a p[illegible] without any water in very hot ove[illegible] Sear 25 minutes; reduce heat a[illegible] continue cooking. Allow 15 minut[illegible] to the pound for rare; 21 minut[illegible] for medium.
36. Mint sauce (except when wine [illegible] served, in which case serve curra[illegible] jelly); orange sauce, or fried a[illegible] ple rings; currant, or grape jel[illegible]
37. Lateness in a guest.
38. No, unless a pâté, game, cheese [illegible] such is served at the same time.
39. White Burgundy: Pouilly; whi[illegible] Médoc: Rhine, Moselle and Als[illegible] tian wines; and the dryer whi[illegible] Bordeaux.
40. Clarets; red Burgundies; r[illegible] Graves; and red Rhône.
41. Champagne; white Graves and Sa[illegible] terne; Vouvray.
42. Covered with buttered breadcrum[illegible] and browned in the oven, or und[illegible] a flame.
43. Beef cut from the center of fillet.
44. Small slice of veal, flattened un[illegible] thin, and sauté in butter.
45. Small fillet, either beef or ve[illegible] larded and broiled.
46. A combination of melted butter a[illegible] flour.
47. It is the foundation for ma[illegible] sauces, soups and stews.
48. Beef, when raw, should be firm a[illegible] fine-grained, bright red, well m[illegible] bled, and coated with firm, wh[illegible] fat.

Jo. It should be wiped carefully ith a damp cloth before being ooked.

rom the shin.

he marrow from the shin bone of eef is more generally used in Eng- nd, France and Germany than in he United States.

Iarrow is usually poached and rved on toast, or made into balls nd served in clear soup. In Eng- nd it is often baked in the bone, ut this requires special marrow poons for extracting. To poach arrow: remove the marrow from hort lengths of the shin bone with flexible knife; cut into pieces bout 1 inch long, and poach in a ighly seasoned court-boullion, well overed, for 15 minutes. Drain on rown paper in the oven to remove ll moisture. Dust with sweet pap- ika and salt, and sprinkle with a ttle finely chopped parsley. Ar- ange on pieces of hot buttered oast, and serve.

Marrow balls for soup: Work marrow until creamy, and measure 1 tablespoonful of it. Add 2 tablespoonfuls of sifted cracker crumbs, 1 well beaten egg, ½ teaspoonful salt, and a few grains of nutmeg. Set aside until cold, and then shape into balls, and drop into gently boiling water, and cook, covered, for 10 minutes.

53. Strain all grease from cold soup, and put the soup to be cleared in a saucepan. Allow the white and shell of one egg to each half-gallon of stock. Add a tablespoonful of cold water to the egg white, beat slightly, and pour into the cold stock along with broken pieces of shell. Heat, stirring constantly until boiling point is reached. Boil 2 minutes. Let stand in warm place for 15 minutes. Strain through two thicknesses of cheesecloth.
54. Soup stock, or the best quality canned broth (chicken or beef), or canned consommé.

SUCCESS WITH HOUSE PLANTS

CONTINUED FROM PAGE 42

at? Some drink more than others, like people all have their thirsty A fairly safe rule is that when urface soil feels moist to the finger, ater is required; when it is dry, if that is more than once during lay, pour it on. But this is a task ne owner to attend to; no one can eputized for its accomplishment. her gauge is to insert a soft-wood label or stick clear to the bottom e pot. This is absorbent and if ient moisture is present the wood be damp also. It is easily removed read like a thermometer. Plants fine roots, like the ferns, benefit eing placed in a tub or bucket, v the rim of the container, and ed thoroughly once a week.

DING. Tricky foods for plants are afer than for people, and castor aw beef, oysters, glue are better red by their absence than usage. dust, finer than bonemeal, may ig in any time, and the commercial izers used according to directions. n vary from weekly applications to in three. An old pick-me-up of grandmother's day was as much te of soda as could be held on a dissolved in a cup of water, giv- x times a year. Such a difference e frequency of applications is due e fact that the patent plant foods in a large proportion of "filler," or something equally innocuous, the clear chemical is of infinitely er strength and must be applied caution. Any fertilizer is given to a damp soil, never when the is dry. In general most house s are liable to be injured by too fertilization.

ANSING. To remove the dust that the pores of the plant, regular nents should be given the foliage: ing with tepid water for the fine- d greens, a careful wiping of the s of larger varieties, and a dry ng with a soft brush for the plushy, types that resent direct wetting. the wiping process some advocate oil or milk for a resultant sheen, straight water is as efficient and messy. Spraying is an awkward as the undersides of the leaf fronds must not be neglected, and the dripping plant is frankly a nuisance. Neglect of such care will, however, bring ruin in the long run, and the bath tub or kitchen sink lend themselves moderately well. Where it seems more convenient to do the cleansing in place, a plant shower bath is easily arranged—a pan into which is set a framework lined with oilcloth. The pot is placed in the pan and the plant sprayed without dousing the neighboring surfaces.

VENTILATION. While it is impossible to reproduce the moist air of a conservatory in house conditions, the plant's well-being will be increased if the air of the room is regularly freshened. It will be continuously too hot, as few plants really love a temperature above 65°, but the curse may be lessened if that hot air is not stale. At least once a day provide *cool* fresh air but never let *cold* air strike the plant. How this may be done in a nothern climate varies with room conditions. If there is a window far from the shelf, open it, or install ventilators admitting small amounts of air at a time. Where numbers do not make moving a burden, carry the pots into another freshly aired room without heat, and leave them there for a couple of hours. The method will vary with the ingenuity of the owner, but daily fresh air the plants must have for health. Air-conditioned areas may automatically take care of the problem, but there is no data as yet on the matter.

PESTS. Prevention here is better than cure, for when any infection or bugs really take hold the time has come for ruthless discard. The trouble is usually the result of unchangeable conditions or lack of care. The first cannot be remedied, and the last probably won't be. A weekly spraying with a nicotine solution plus the outlined treatment goes a long way towards a clean bill of health.

THE PLANTS

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(*Continued on page 72*)

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GARDEN PATHS

CONTINUED FROM PAGE 43

Choice of the surface material for your path depends upon its type and situation. Pine needles or tanbark seem woodsy, and with either you expect an irregular edge with ferns drooping over. Turf is a delightful foreground for any picture but will not stand either heavy wear or the encroachment of vegetation. Hence, edgings of zinc, of brick on edge, of slate or a concrete curb hold it in place and may be as conspicuous as desired. The plants adjoining should be clumpy or erect rather than arching or sprawling. Paved and gravel paths both require underground draining and the use of steps on too steep slopes. You must excavate to a depth of six inches (plus the surface) and pack this space with porous material—stone, coarse gravel, cinders or ashes. Upon this well-firmed base spread a layer of loam if the paved path is to have grass or planted joints. Use a layer of sand for bricks or stone laid dry. Choose well-rolled, screened gravel to hold the half-inch surface gravel. Cement (four inches thick unless reinforced with wire mesh) may be substituted for the surface gravel.

Concrete may be colored, smoothed or brushed to a pebble finish, the pebbles supplying the color. (A surface painting is not permanent.) Gravel may also be of various colors, but it should never be so coarse or so deep that it will kick up into the shoes. Like the grass path, the gravel one may well have an edging of sorts and, in fact, requires it when placed next to cultivated ground. Pavements of brick or stone may be laid dry or with mortar but are always the most permanent (and the most expensive), often the most charming, and occasionally the most objectionable of eye-sores. Pattern, color, smoothness of texture are all matters of choice. Avoid colors that contrast with the setting. Avoid a contrast of material and wide joints in the pavement itself. Avoid rough field stone so set as to catch high heels in the interstices and always remember that the result should be comfortable to the foot and unobtrusive to the eye.

There is never one best path material or path width, edging or treatment. Each situation calls for individual consideration. Varying materials may lend interest in any one garden, and each path can be fun to pattern or edge just as each intersection of paths or each end of a path offers a chance for special treatment.

GOING SOUTH

CONTINUED FROM PAGE 18

a platform piled with cardboard cartons. What, we bayed, are those? We'd come to see furniture and here we found ourselves in a town with thirty-two hosiery mills. Thousands of pairs of stockings being shipped to you and me from High Point, North Carolina. But there's furniture, too, for this and Thomasville are little-big towns, towns with bustling industries which look to be no more than specks on the map. Thomasville is largely Thomasville furniture, seven factories of it. Lumber coming in one door, furniture out another. You see it happen before your eyes, the first shapes cut by jig saws, the pieces moving on. The smell of hot glue, pieces being joined together. Until at last a chair is put together and hung up. It is hung on a long chain which runs from room to room, process to process. It moves constantly, with little, gentle jerks, and as it jerks in its strangely ghostlike dance, the chairs swing along. They swing over your head. They swing down in front of pressure torches squirting varnish and shellac, they go on and on. You stop to talk a moment and a chair is swinging against your ear. Always ghostly still. On and on. At some points the line just goes round a room with nothing happening to it, so the chair can dry off and be ready for the next work. The men work quickly but without haste. They know the pace of that dance as they know the beat of their own hearts, and they seem to have about them the contentment of skilled craftsmen, though each man does so small a part in the making.

The oldest furniture factory operating consecutively in High Point is Tate. There's a Mr. Tate running it, too, dapper and charming, with a red rose in his buttonhole and a knowledge of furniture-making which is staggering. There is no conveyor belt here, but the work passes from room to room, process to process, all the same, and at the end you find yourself in the long shadows of afternoon, standing in a room packed to the last inch with maple. For maple is the good news of the furniture industry.

You ride north between the tall Carolina pines. The darkness closes in, here and there the blue lights of a factory, the lights of a town. The wheels take up their refrain. You hardly hear it, for the theme has become a commonplace.

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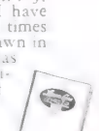

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Valencia, pink Chrysanthemum introduced in 1935

INTO CIRCULATION

CONTINUED FROM PAGE 23

e that would wipe out the

ew dwarf hardy Asters are the ing new plants for 1935. Wide- l in advance of their introduc- y lived up to all their advance Compact in their habit of the various varieties are a mass n. They provide a splendid new for border edging, foreground or for massing in beds for color shall be interested to see how will be before some enterprising develops them in pots to be garden replacement plants or for display when in full bloom. If ll grow in this fashion I can city dwellers with garden com- going wild over these lovely ers. There is little choice be- e eight new varieties other than color preference.

vo new Barberry plants, namely, berry Truehedge Columnberry berry Mentorensis, need a sea- inter before we can be sure of ness, but at this writing I would will be a real acquisition.

Chrysanthemums had a banner undisturbed by anything more ht frosts. It would have been rthy new variety which failed y under these conditions. I fell r Valencia, a beautiful pink A basket of these at the New ow was outstanding. The spoon themums proved to be fine and atured in a rock garden, of all at the New York fall show by itor who, we feel sure, will be ble for Chrysanthemums of cer- es being included among the ntings of many gardens here- ext year. The three new Korean Hebe, Orion and Vulcan, I in- at the show in Radio City and l more than do. Receiving sev- rs questioning the hardiness of eans, I conducted a little in- on all my own into the matter. case it was a matter of poor or of wrong exposure. They live over winter in wet ground; will they endure in exposures open to the full blast of every winter wind. Many other plants considered absolutely hardy also will perish under these conditions. Provide the right conditions and you will have no trouble. After all, it is not much of a task to drop a few leaves or some salt hay around the crowns of these and many other plants. Then you will be safe. While on the subject of Chrysanthemums, don't pass up Chestnut Burr, The Chief and Topsy.

There still seems to be some discussion as to whether the two new yellow Cosmos are different plants or one and the same. The opinion seems about equally divided and as for me, I think they are different or else my imagination is good. Not desiring to play King Solomon, I give you Golden Cosmos and Orange Flare, new yellow Cosmos that are well worth while. They will bring to both garden and home a color needed at the season they bloom.

Dahlias are so numerous as to demand an article all their own. All those mentioned in last February's article proved good and though I hate to admit it, two or three outstanding ones for the year were not even included in my article. Another point about the Dahlia—a new one can be a huge success depending upon the use you intend it for. This situation has been corrected this year and if you want a more complete picture of the Dahlias for 1936, I refer you to my article in HOUSE BEAUTIFUL last month.

OF THE new Gladiolus I can say they had very little distribution in this locality, but Beacon, Sahara, Vagabond Prince and Sunset Gold all seem to be acquisitions for the fan, though as yet too expensive for the casual gardener. This was a fine year for Gladiolus, the first in three. Either the thrip is being brought under control or else it is leaving us. Growers who did not pick a good spike in 1934 were observed winning prizes in the 1935 shows.

The Roses were a long list to start with and they really need two years of growing before you can be sure. In the case of climbers, you don't get a real

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crop of bloom the first year. However, I will gamble on the following as being well worth your time and money—Rochester, Permanent Wave, Alezane, Ami F. Mayery, Vivid Mason, Glowing Sunset, Crimson Glory, Mme. Cochet-Cochet, Warrawee and Easlea's Golden Rambler. I treat Nigrette separately simply because I have heard complaints that it is not large enough, doesn't have enough petals, etc. This rose was not introduced as a specimen exhibition bloom but rather as a color novelty and as such has decidedly made good. If you want exhibition flowers you want another novelty. But if you want a Rose that is different from any as to color and at the same time beautiful, Nigrette will fill the bill.

The new Honeysuckle Golden Giant will please all who love fragrance and beauty, for here it is, far removed from the Honeysuckle that plagued farmers in my boyhood on the eastern shore of Maryland, and, in fact, still does. About the only good I could ever see for the Maryland variety was in providing cover for game, and until you have seen a rabbit take off from a clump of Honeysuckle with a beagle behind him, you have not yet seen speed.

The Nasturtiums are becoming quite a family, with all the doubles coming forth beautiful in form and with a nice perfume. Dwarf Golden Giant, Double Scarlet, Glorious Gleam Hybrids and Scarlet Gleam will please anyone who grows them. It is interesting to see how this plant is coming back into use as edging and in small beds planted solid since the introduction of the new double forms.

Two new Phlox, Columbia and Tigress, were fine, with the former attaining wide distribution. They will both be seen for some time to come. The new Phlox are making garden lovers forget the legginess of older varieties, and their handsome trusses of bloom make them rank with many flowers previously thought superior.

I must mention the new rustproof Snapdragon, the new Tritoma Mt. Etna, the Verbena Violet Bouquet and the four Zinnias, Fantasy, Gypsy Girl, Desert Gold and Eldorado, before presenting to you the complete list of novelties which were introduced in 1935 and which merit your continued interest. Check this list carefully and make your choice. I feel that most of the gamble is gone, although essentially they are still new plants you may try with safety.

THE 1935 LIST OF RECOMMENDED NOVELTIES

Plant	Nominated by
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Nancy	Most Seedsmen
Victor	Most Seedsmen
Remembrance	Most Seedsmen
Lady Henry Maddocks	Most Seedsmen
Countess of Dudley	Most Seedsmen
Marjorie	Most Seedsmen
Snowsprite	Most Seedsmen
Ronald	Most Seedsmen
TALLER-GROWING HARDY ASTERS:	
Blue Eyes	Henry A. Dreer
Burbank's Charming	Henry A. Dreer
Mount Everest	Jackson & Perkins
ANNUAL ASTERS:	
Golden Sheaf	Peter Henderson
ARMERIA FORMOSA	Max Schling
BARBERRY TRUEHEDGE COLUMNBERRY	Cole Nursery Company
BARBERRY MENTORENSIS	Wayside Gardens
BEGONIA GRACILIS COMPACTA TAUSENDSCHOEN	Max Schling
BEGONIA SEMPERFLORENS MARGINATA ELEGANT	Max Schling
CAMPANULA CECILI	Sutton & Sons
CARYOPTERIS MASTACANTHUS SUPERBUS	Henry A. Dreer
CHORIZANTHE PALMERI	Bodger
HARDY CHRYSANTHEMUMS:	
Princeton	Totty's
Spanish Gold	Totty's
Purple Queen	Totty's
Valencia	Totty's
Hebe	Bristol Nurseries
Orion	Bristol Nurseries
Vulcan	Bristol Nurseries
Spoon Chrysanthemum	Peter Henderson
Chestnut Burr	Henry A. Dreer
Rapture	Henry A. Dreer
The Chief	Henry A. Dreer
Mary Jane	Conard-Pyle
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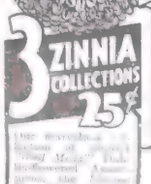

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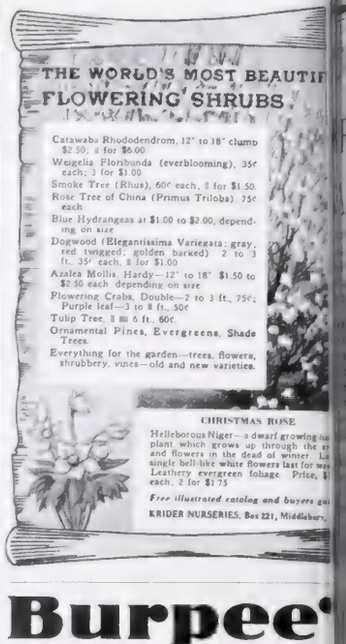

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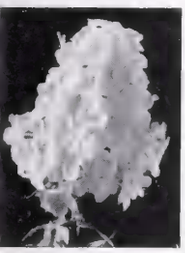

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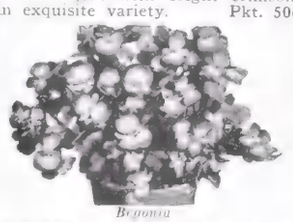

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HOUSE BEAUTIFUL'S

INDEX TO ADVERTISERS

JANUARY 1936

For your convenience, HOUSE BEAUTIFUL publishes this index of general advertisements appearing in the current issue. We know you are studying these advertisements each month for dependable buying information. But let us remind you that HOUSE BEAUTIFUL advertisers welcome inquiries from readers—inquiries for literature giving fuller descriptions of their products or services; inquiries for specific information. Consult them freely whenever you wish advice. Your requests will be promptly and courteously dealt with.

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SUCCESS WITH HOUSE PLANTS

CONTINUED FROM PAGE 67

and trustworthy foliage types, lasting the season through, and one third on a succession of flowering plants, expecting only a few weeks' service from each one. For *vines* some of the dependables—besides English Ivy in various forms—are Pothos, a green and white trailer which positively beams in house conditions; Philodendron; Japanese Ivy, *Vitis rhombifolia*, and a climber or trailer with healthy green arrow-shaped leaves called either Nephthytis or Rhektophyllum. For *green fillers* reckon with the splendid ferns, a most enduring one being Japanese Holly. *Crytomium compactum*, which will stand anything with equanimity. *Polypodium mandaianum* is a wavy-leaved silver blue thing; Peperomia has rounded shiny green foliage; Maranta dark splotches of dusky velvet on pale green; Dieffenbachia is tall and stately; Aglaonema heart-shaped and glossy. These are all guaranteed to grow if the essentials of care are given.

The choice of *flowering plants* is usually decided by what is available at the florist or the gift of the moment. To prolong the flowering periods of the usual varieties follow these hints:

CYCLAMEN. East or northeast exposure; does not require maximum sunlight; abundant moisture. Spray twice a week. Keep the soil damp either by watering in the saucer or by holding the leaves together and pouring the water on the earth without touching the central root bulb, which resents being wet. Naphthalene flakes in the saucer under the pot or tobacco dust on the soil surface discourage red spider. Give it the coolest place available; 50° is its favorite temperature.

FUCHSIAS. As this plant naturally flowers in the summer it is wise to ask for *Fuchsia speciosa* specimens which h been resting during the summer, pru and repotted in September and wil ready to flower in the winter mon An hour or two of sun, nicotine spr ing and steady moisture compris good treatment for them.

PRIMROSES. *Primula malacoides* tiny lavender and white heads on l stems, *Primula obconica* pale blue pink. They require little sun, are thi things, but should not have water sta ing around their roots, nor do they their foliage sprinkled. *P. obco* leaves are hairy and sometimes irri ing to the skin.

AZALEAS have a long flowering sea if bought when the buds are beginn to open, but it must be remembe that this is one of the described with only one season of florescen Make the blooms last by keeping plant cool and spraying frequently.

GERANIUMS. Select varieties that h been dormant during the summer are adapted to winter blooming. S are Paul Crampel, crimson; C Frenot and Suzanne Lupre, pink salmon. Give them sunny windo pinch the long branches back, and f once a week during flowering.

BEGONIAS need frequent watering good drainage, but are not too fussy.

THE AFRICAN VIOLET or Saintpa likes a little coddling. An eastern w dow with strong light but not m than two hours of sun, fresh air ev day, no water on the leaves, dri from the saucer, and food once a w

Such are the necessary tenets of window garden. Books which cover subject from A to Z all have one nam "House Plants," and have been writ by Hugh Findlay, Parker Barnes a Marjorie Sulzer.

JANUARY SCRAPBOOK

CONTINUED FROM PAGE 45

these pests are to be found in trees near the houses, and in several instances it was a question of having the house go to wrack and ruin or removing an old tree. The stumps of these are a problem, for while blasting is probably the most efficient method, it always needs an expert for accomplishment and even then is dangerous. It is possible to burn them out by drilling holes two inches in diameter to a good depth in the wood, several to a root or stump head. Into these put two ounces of saltpeter, and fill the rest of the hole with water. Plug it up and leave until the liquid has soaked down into the wood and the hole is empty and dry. Then melt paraffin wax, pour it into the hole and light it. Slow will be the start, but it will gradually eat its way through the whole woody structure and consume it.

FLOWER SHOWS. Winter exhibitions are coming into favor as demanding even more ingenuity than the summer affairs, when Nature does a good part of the work. Notes of such classes as the following might be suggestive, practical and of real value. Arrangements of Seed Pods, Berries, Vines or Branches: Small Winter Gardens in glass containers, cases, fish globes or aquariums, bottles, etc.: Hall Arrangement of Florist's Flowers shown with acc sories, table chair or screen; Ind Plant Window; Centerpiece for a ta for some winter holiday, New Year's Washington's Birthday; Permanent tween-Meals Arrangements for Wi Dining Table; Arrangement of St Garden Flowers left by winter's c

NEW BOOKS

"Clematis," by Ernest Markham, w an introduction by William Robins Charles Scribner's Sons, New York. Published Nov. 14, 1935.

"American Ferns, How to Kn Grow and Use Them." Roberts & Lawrence. The Macmillan Co., N York. $2.50. Published October 1, 19

"How Does Your Garden Grow Sketches by Beverly Nichols, Comp Mackenzie, Marion Cran, V. Sackvi West. Doubleday Doran. Garden C N. Y., $1.50. Published November 1935.

"Four Hedges." A Gardener's Chr cle. Clare Leighton. Macmillan and C N. Y., $3. Published November 6, 19

"Tuberous Rooted Begonias," Geo Otten. De La Mare, New York, $1. Published November 8, 1935.

"Rock Garden Plants." Clare Elliot. Longmans Green and Co., N York. $3. Published October 16, 19

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See page 90 for the new "Who Sells It?" service

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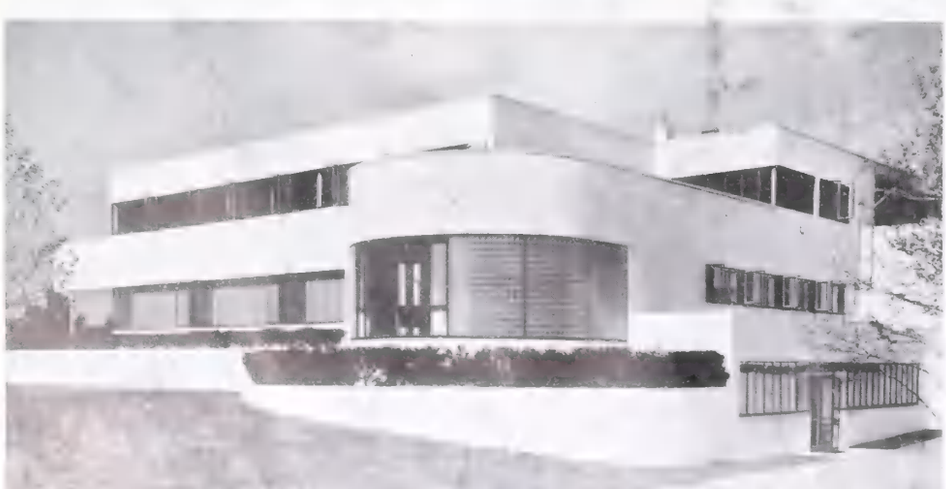

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HOUSE BEAUTIFUL combined with HOME & FIELD February, 1936

House & Field is published on the first of every month by Hearst Magazines, Inc., 572 Madison Avenue, New York, N. Y. SUBSCRIPTION $1.00 a year in the United States and its possessions; 55 cents a copy. In Canada, Pan-American countries and Spain $4.00 a year. All other countries $5.00 a year. Entered as second-class matter, April 1, 1934, at the Post Office, New York, N. Y., under the Act of March 3, 1879. VOL. LXXVIII No. 2

S H O W

EDWIN LEVICK

Chesacroft Newt, a fine Chesapeake Bay retriever in action. From the Chesacroft Kennels of Anthony A. Bliss at Westbury, Long Island

nch winner of 1935 and a strong con-nder in recent field trials. Today the ost popular Chesapeake in competition unquestionably Champion Skipper b, the famous field trial performer vned and handled by Harry T. Conk-n of Amagansett, Long Island. No ngle owner has done more for the abrador retriever on this side of the ater than Jay F. Carlisle of the ingan Kennels of East Islip, Long land. His importations, many from e noted kennels of Lorna, Countess owe, have included such splendid ecimens as Champion Drinkstone Pons Wingan, Champion Banchory Trump Wingan, Champion Drinkstone Mars Wingan, Liddly Bulfinch of Wingan d Banchory Night Light of Wingan. ese and others have won many rib-ns on the bench and in retriever trials ring the year recently closed. Pons as the winner of the open all-age stake the Midwest Retriever Club trials at rrington, Ill., last October, being also e sire of the winners in the junior d in the novice stakes. Whitecairne Wendy of Wingan won the open all-age stake at the East Islip field trial meeting, while Night Light was second at Huntington. The greatest winner of the recent field trial season among the Labradors was the American-bred Blind of Arden, owned by William A. Harriman of Harriman, N. Y., which was the brilliant victor in the Labrador Retriever Club trials at Bedminster, N. J., and the Long Island trials at Huntington; also placed second to Whitecairne Wendy at East Islip.

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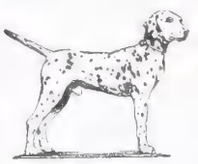

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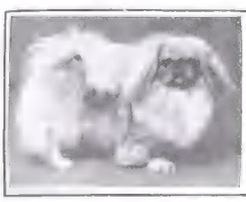

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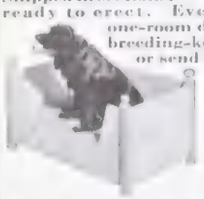

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In one sense the cat is the most maddening of models. He will not cooperate. There is no use trying to get him to take the pose you want. You must wait until he falls into it of his own free will and even then you may be almost certain that he will not hold it for more than a few moments. He will not even stay in the room you have chosen for the sitting if he has the least suspicion that you desire him to. All you can do is to follow him humbly about wherever he goes, making rapid sketches when and how you may. The very best method is to keep it a dark secret from him that you have the faintest interest in his movements.

Often a cat owner will try to persuade a pet to assume some particular pose for his portrait. This generally makes things worse. One cat, a handsome and

(*Continued on page* 80c)

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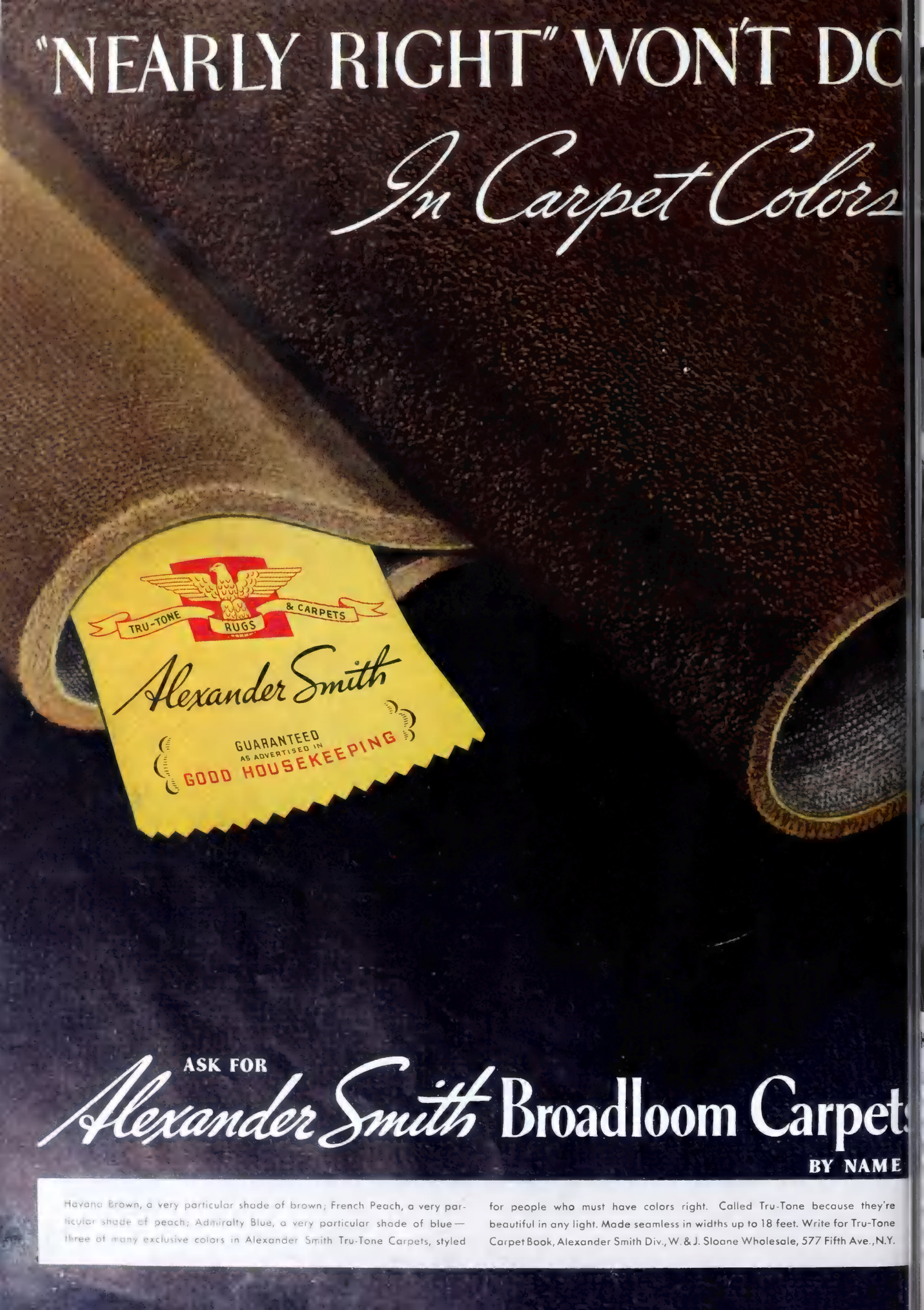
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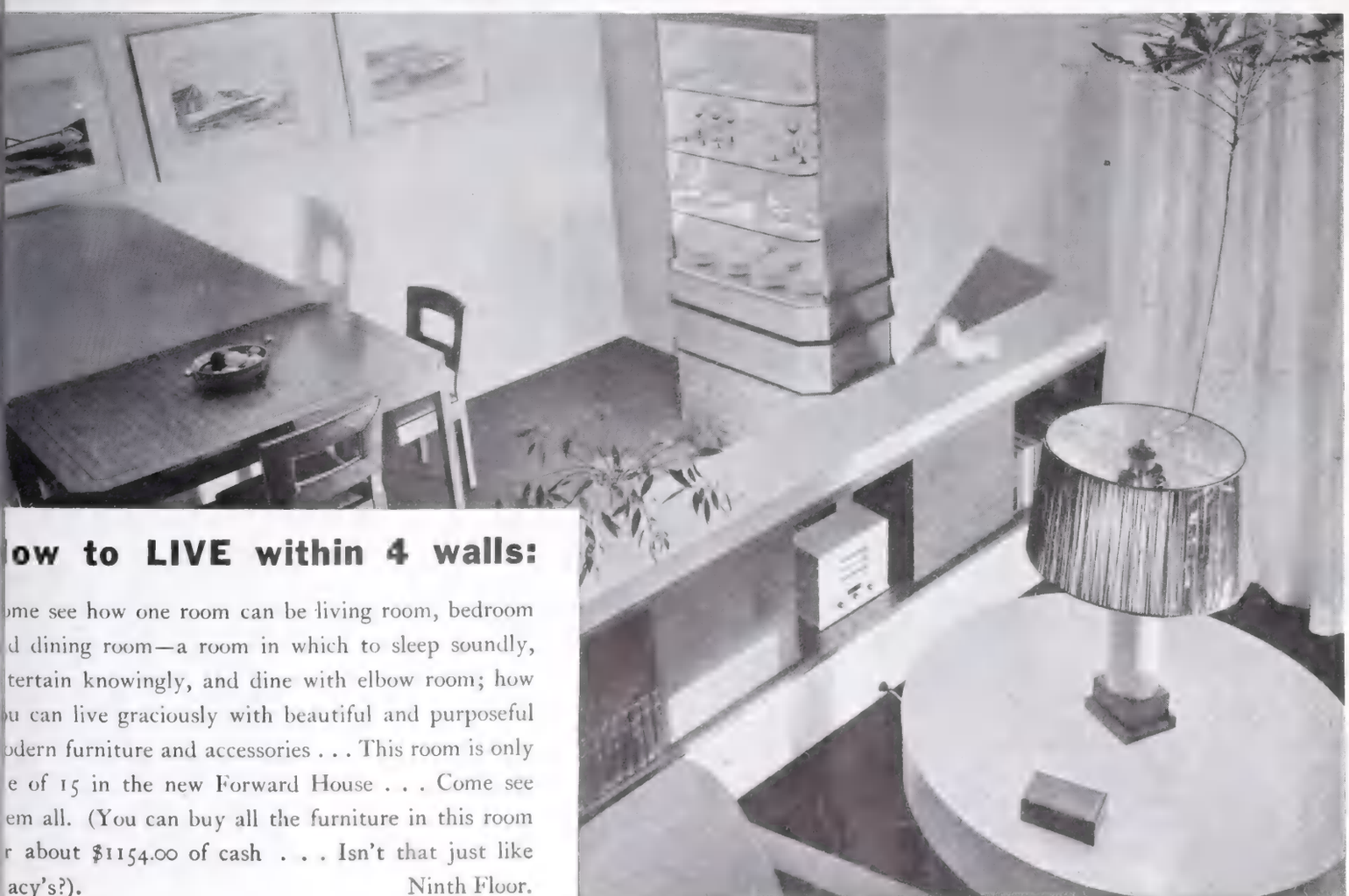
*MACY'S FORWARD HOUSE 1936



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me see how one room can be living room, bedroom d dining room—a room in which to sleep soundly, tertain knowingly, and dine with elbow room; how u can live graciously with beautiful and purposeful odern furniture and accessories . . . This room is only e of 15 in the new Forward House . . . Come see em all. (You can buy all the furniture in this room r about $1154.00 of cash . . . Isn't that just like acy's?).

Ninth Floor.

Tooled and finished by hand, representing the finest workmanship of our times. Your children's children will prize these pieces as antiques.

BRASS ANDIRONS $35
Stainless Steel
FIRESET to match $30

Our collection of reproductions and antiques for the fireplace is famous the country over.

Wm. H. Jackson Company
Established 1827
16 EAST 52nd ST., NEW YORK CITY
"Everything for the Fireplace"

Needlepoint Picture Frame

Novice or expert will enjoy working one. Rose design is completely embroidered. Background to be filled in. Specify background color desired. Tapestry canvas $5.75 Imported silk thread for background $1.50

Alice Maynard

558 Madison Avenue near 56th Street

STUDY INTERIOR DECORATION AT HOME

FOUR MONTHS PRACTICAL TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.

Home Study Course
starts at once · Send for Catalog 5C

Resident Day Classes
start Feb. 3rd · Send for Catalog 5R

NEW YORK SCHOOL OF INTERIOR DECORATION
578 Madison Avenue, New York City

Hale's

CLEARANCE

For Example: Louis XVI Bedroom Group regularly $402, now $297. Includes twin beds, dresser and mirror, bedside table, chiffonier (or dressing table with mirror), in antique white & gold. We also are offering Simmons surplus stocks of Modern Bedroom Groups, Studio Couches, Mattresses and Box Springs, at one-half off!

420 Madison Ave. New York

Frontenac Louis XV Lily Cambridge

Unusual Opportunity

If you are interested in matching discontinued and other patterns of silver, here is an unusual opportunity at reasonable prices.

Buttercup — New Talk
Gadroon — Prince Edward
Bridal Rose — Pompadour
Violet — Strawberry
Carolyn Lucy — Orange Blossom
Old Fashion — Vendôme
Lansdowne — Chrysanthemum
Chantilly — Lily of the Valley

We have accumulated a large stock of the above and many others of the older patterns. We solicit your inquiries regarding anything in imported silver.

JULIUS GOODMAN & SON, INC.
43 South Main Street
Memphis, Tenn.

Plummer

IT has become traditional to go to Plummer's during the month of February, at which time our entire stock of fine china and glass is offered for your selection at discounts from 10% to 50%. We believe that nowhere, will you find such a complete stock for replacement. Whether you buy a single piece of decorative china or a complete dinner service—start with the best that can be procured at surprisingly modest expense.

PLUMMER Ltd.
Importers of Modern and Antique China and Glass
7 and 9 East 35th St. · New York

WINDOW

1 Decorating shops in the south keenly alive to the demands m on their taste by the lovely auther Georgian and Neo-Classic houses of south. The group in this picture is typ of the exquisite work they are doing solid mahogany Chippendale chair, holstered in a wonderful shade of y low damask, is perfectly proportio and costs only $44.80. With it is fretted Chippendale occasional tal 24 inches in diameter, $16. A Sp lamp with a white base and tailo shade is $35, and the Chinese bowl a stand on the table are $8. W. E. Bro Peachtree Street, Atlanta, Geor

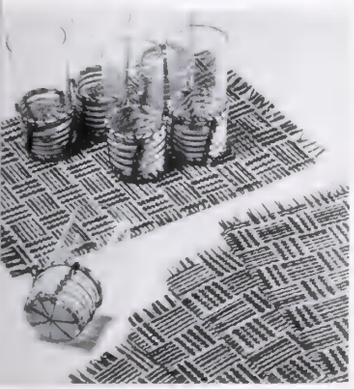
2 Steuben has made a proud name for its beautiful glass vases, but the two shown in this picture have HOUSE BEAUTIFUL'S own vote as the best shapes they've ever made. They are not milk glass, but what is called Ivrene, which has a sort of ivory look to it. We like this glass for period rooms, but if you'd rather, you may have them in clear crystal. They're roughly six inches high, though you can have the cornucopia twice as big if you prefer. In its present size, made of Ivrene, it is $6. The urn is $7.50. Susan Spalding, Peachtree Street, Atlanta, Georgia.

3 For the fine traditional houses the fine traditional South, noth could be more in keeping than Sp china, which has considerable tradit of its own. From Porter and Porter Atlanta comes the china in the ture. It is Spode's Peter Pan des on their Marlborough shape. The is reeded and jade green. Inside are borders of garlands tied up in bo and pastoral centers, both done i rosy henna shade. Dessert plates $25 a dozen; service plates, $33. teacups and saucers come to $3 dozen. Porter and Porter, 755 Pea tree Street, Atlanta, Georgia.

4 When knitting came back as a popular in and outdoor sport, it came back to stay. Now that the fact is accepted, someone obviously sits up nights inventing handsome and handy bags. Because every month or two there's something new for the knitter. This month: A sewing and knitting stand and bag combined. Folds flat or stands up. It is made on a wood frame, with bags of imported Paisley prints, lined with bright blue, green or wine colored taffeta. The Paisley chimes in pleasantly with any type of room. $7.50. Alice Maynard, 558 Madison Avenue, New York.

To order the things shown in the columns which follow, mail your check or money order directly to the shops which carry them. The addresses are given in full

SHOPPING



] The neatest trick of the month. For these shakers, which look like linary shakers, really are both salt d pepper dispensers. Turn the top e way and you've got salt, another, d it's pepper. If you remember to ep the top closed, the salt will not lumpy. Each one is four inches tall th a silver color base, copper top. ake a note of this as a grand present give a man who is going off on a nting or fishing trip. Makes one less ng to remember and the non-lumpy t is a boon. $2 each. Parcel post, 5. Wellby Gift Shop, Ltd., 57 East h Street, New York City.

] It is one of our regular refrains, how hard it is to find door stops ich are good looking. We ourselves ve even resorted to bookends, which, discovered, don't work. But that was fore we found the Squatting Mandarin lding a pot of gold high above his ad. He is delightful in any sort of om. Comes both in black iron (better the average provincial country room) solid brass (a shade more formal). In n he is $6. In brass, $10. Either way is jovial, charming and picturesque. e workmanship is fine and he sits mly on a solid base. From Todhunter, 9 East 57th Street, New York City.

5 Raffia has the true tang for southern lunch tables, whether you set yours under a banyan tree in your patio, on a green English lawn, or in a cool tiled dining room. These are as practical as they are vivid, woven tight and hard so that you can scrub them to your heart's content if that's the sort of thing that makes you happy. They are shown in brown and natural. But you needn't be subdued. They come also in vermilion and natural plaid or green and dark blue stripes. $12 a dozen. Glasses with little raffia glass holders, $10 a dozen. Paul Gaulois, 743 Lincoln Road, Miami Beach, Fla.

7 Here's another good and young buy for the month of February. A bowl, a plate, a pitcher and a mug, full of interest for the young appetite. The colors have great charm, to begin with, old blue and ivory. But yet more exciting than the colors, than the bunnies, than the oatmeal, is the fact that the owner's very own name is marked on the band of the mug, as: "Joan, her mug." That should make the milk go down obediently. These are made of Paul Revere pottery and are lovely. The pitcher, $2, the bowl, $1.50; the plate, $2 and the mug, $2.75. Cauman, 126 East 59th Street, New York City.

VALENTINE CANDIES

Good St. Valentine's Day is dedicated to lovers the world over. What more delicate way of conveying a tender sentiment than one of these be-ribboned, heart-shaped boxes filled with Dean's delicious candies?

SPECIAL VALENTINE CAKES . . . JACK HORNERS . . . PLACE FAVORS . . . NUT CUPS . . . SPECIAL VALENTINE MOTTOES MADE IN DEAN'S OWN FAVOR DEPARTMENT

Dean's "Valentine Suggestions" sent upon request

Dean's

22 EAST 57TH STREET, NEW YORK

Established 97 Years, Telephone Wickersham 2-1100

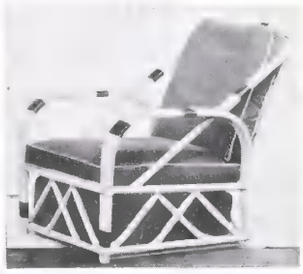
White Pottery Centerpiece

- Bowl 15" dim. $ 5.00
- Figure 11" high $30.00

Express Collect—No Catalog issued

RENA ROSENTHAL inc.

485 MADISON AVE., NEW YORK



Rattan Armchair No. 123 N

Sun Parlor, Yacht, Terrace and Garden Furniture

Some of our installations: The Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

Free Illustrated Catalog

Grand Central Wicker Shop, Inc.

217 East 42 St. New York

GOOD THINGS TO EAT!

☐ Fresh Beluga Caviar extra large eggs	¼ lb.	2.50	☐ Stilton Cheese in Port	8 oz.	1.00
☐ Pate de Fois Gras terrine to serve 4		1.90	☐ Gorgonzola Cheese in Brandy	8 oz.	.75
☐ Green Turtle Soup with sherry	pint tin	.60	☐ Brandied Apricots, Pears or Peaches	pint tin	1.25

☐ Catalogue of rare delicacies.

VENDOME 18 East 49th, New York

Send items checked in squares. I enclose $. . . . . (check or money order). Shipping charges additional.

Name . . . . . .

Address . . . . . .

Newly Decorated
ROOMS and SUITES

The new decorations and furnishings by Anne Tiffany feature the pleasing combinations of gay colors and bright chintzes, silks and woolens which contribute to the inviting atmosphere of the better private homes.

By the Day: *Single* $5. to $8. *Double* $8. to $10. *Suites from* $12.

HOTEL ST. REGIS

FIFTH AVENUE, AT 55TH STREET, NEW YORK

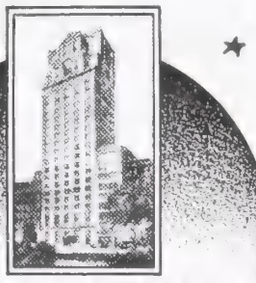
JAMES O. STACK, General Manager

AT HOME IN DECORATION AND THE HOTEL

EDWIN LEVICK

In the Barclay, W. and J. Sloane are responsible for the delightful taste of a room done in co-operation with an advisory committee under the chairmanship of Mrs. Charles H. Sabin. All of the furniture is antique. The deep couch piled with cushions is the antithesis of old-time hotel discomfort. The whole room is inviting, from the quaint settees to the candelabra on the mantel

The St. Regis, venerable in years, is up-and-coming in spirit. It boasts no regal or presidential suites, but there are nineteen floors of corner suites like the one in the photograph above, very elegant and charming, comfortable though formal. They were recently redecorated by Miss Anne Tiffany, whose decoration of the King Cole room downstairs aroused a great deal of keen excitement and praise



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25-story Residential Hotel
112 CENTRAL PARK SOUTH
A distinguished home . . with panoramic view of Central Park and Fifth Avenue.
AND WITH
THE NORMANDIE
A brilliant rendezvous for the elite incomparable cuisine
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The **WYNDHAM**
Unusually fine Apartment Hotel
42 WEST 58TH STREET
near Fifth Avenue
Exceptionally well-managed splendid restaurant . . centrally located.
W. A. Ariel . . . . Manager
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TWO FINE APARTMENT HOTELS
Suites of 1 to 3 or more rooms furnished or unfurnished with serving facilities . . on lease or transient

HOUSE PLANS

$3900. Modern construction and planning make possible this fireproof house for estimated cost of $3900, without extras. Termite proof, of concrete cinder blocks, steel casements, floors concrete under wood or linoleum, air-conditioned heat. Contains story and half living room with panelling, efficiency kitchen, reception hall, two bedrooms, seven closets.

Send $1.00 for Book "G"—sketches, plans, outline specifications of this and other inexpensive houses such as below.

HOUSE PLANNING BUREAU
43 Lincoln St. Boston, Mass.

• PLANS •

Before building, call and examine my books of plans and exteriors.

Books { "Six Houses, Dutch & Cape Cod" $1.00; "Six Early American Houses" $1.00; "Colonial Houses" $5.00; "Stucco Houses" $10.00 }

Five to thirty rooms, New England, Georgian, Tudor, French styles.

HENRY T. CHILD, *Architect*
16 East 41st Street New York

MANHATTAN

THE HOTEL KEEPER OFFERS HIS GUEST ROOMS WHICH ARE GAY AND COMFORTING, WHICH ARE DECORATED BOTH WISELY AND WELL, BY THE BEST DECORATORS

LIBRARY

A room which overlooks the park in the Plaza Hotel. Rich, silky damasks are used at the windows and to cover an easy chair. The fine chandelier and the marble mantel give this room a calm charm

AMENTALLY, there is something ic about the very sound of the *ransient*. It implies a state of not any place in particular. Of living fferance. Of not belonging to any Even on the fronts of garages, the sign "Transients Welcome" creaking in the breeze, you feel hose poor cars with no garages an call home are pitiable.

s only within the last few years otel keepers have realized what nce was theirs. Until then, the ure which they offered their guests guaranteed depressant. The plush which pricked you nervously when at down. The awful lamps set they would not aid you to read. lull rugs. The glass-topped desks edside tables. All were calculated luce a mood of despair.

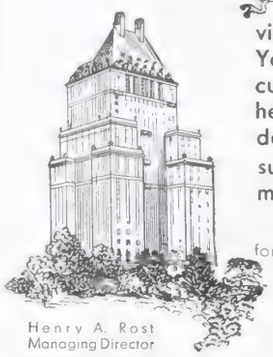
change came slowly and came the bottom up. Hotels began to te with night clubs and restau- They began to make their own rants definitely charming. They hem decorated by the most suc- l and spectacular artists available. The excitement attendant on the openings of such places as the King Cole Room at the St. Regis justified their expenditure. The next step came logically. It was absurd to be glittering and glamorous on the ground floor and awful above. So the old sofas were trucked away. The old carpets were rolled up and delegated to the limbo. The old lamps were set aside. Decorators came and looked and planned. Painters came and mixed colors which were warm and friendly and the height of style. New curtains were hung. And new pictures. Accessories were bought—a radical departure from the days when a Gideon Bible was the best you could hope for.

HOUSE BEAUTIFUL is happy to publish in these columns pictures of hotel rooms. For they are significant of a change in American life. The person whose life is led in a hotel is no longer a lost soul. He is fortunate in the surroundings which are offered him. If he plans to stay for a fixed number of months, many good hotels will gladly decorate to suit his own taste. But that's seldom necessary nowadays.

Enjoy Living

SP ..AT THE SAVOY-PLAZA

A distinguished hotel where hospitality reigns. Spacious rooms and suites provide every harmony for enjoyable living. You appreciate the service, the delicious cuisine, and delightful entertainment. In the heart of New York, with Central Park at its door and the smart shops, theatres and subways nearby. Reasonable rates for monthly or longer stays.



THE NEW SAVOY ROOM
for Luncheon, Dinner, Supper, Dancing and Entertainment

Henry A. Rost
Managing Director
George Suter
Resident Manager

SAVOY-PLAZA

OVERLOOKING CENTRAL PARK • FIFTH AVE to 58th to 59th STS • NEW YORK

LIFE'S AT ITS BEST "IN THE FIFTIES"!

. . . the East and West Fifties, of course, where everything that a brilliant winter season has to offer is within brisk or casual walking distance. Theaters and concert auditoriums, Madison Square Garden (if you're a sports enthusiast), the best hotels and night-clubs, the Park for constitutionals . . . there's enough to make everybody happy.

Life in the fifties is good. Why not move in—for the rest of the winter, at least? The residence hotels whose announcements you see on these pages will be more than glad to help you find the ideal apartment.

HOUSE BEAUTIFUL
572 Madison Avenue New York

COUNTRY AND SUBURBAN HOMES

SOLVING THE PROBLEM OF THE FIFTY FOOT LOT

For the many owners of 50 foot lots, Chester A. Patterson, architect, has designed this economical yet delightfully impressive Colonial dwelling to be built lengthwise on your plot with attractive private driveway. Its beautiful proportions and charming interior have won widespread acclaim.

All on one floor are a large living room, dining room, two master bedrooms and connecting bath, together with kitchen, maid's quarters and adjoining garage. There are many large closets. Off the living room is a flagstone terrace for outdoor entertaining.

This home can be constructed for $10,000 with every modern convenience including insulation and air conditioned heat. Built on your lot, little cash is required. Pay for it like rent over a 15 year term. For further information write or telephone—

Our representative will be glad to call in the Metropolitan district if it is inconvenient for you to come to our New York office. Or send $1.00 for illustrations and floor plans of these and other houses.

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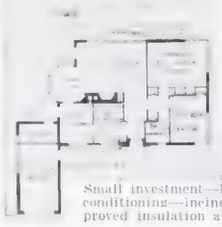
Builders of Distinctive Homes
535 Fifth Avenue (44th) New York MUrray Hill 2-2860

Never will labor and materials be so low. Own your own home at an unbelievably low price.

ENJOY *Living* IN VERMONT
BUY Mountain or Lake Shore Property in this year 'round Vacation land
Summer Homes, Cottages, Islands, Farms, Estates, year 'round Residences
WRITE NOW for illustrated descriptions of what you want
Lake Champlain and Green Mountain Property
CHAMPLAIN REALTY CO., INC.
801 Maple Street
BURLINGTON, VERMONT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A modern house for modern needs:
Small investment—low upkeep. Fireproof construction—cinder concrete masonry. Air conditioning—incinerator—oil-burner. Large window areas—terraces—roof-deck. Improved insulation allows elimination of basement.
NEW BOOKLET ON BUILDING WITH DESIGNS, PLANS, DESCRIPTION COST ANALYSIS AND CONSTRUCTION OUTLINES OF MORE THAN THIRTY HOUSES AVAILABLE UPON RECEIPT OF ONE DOLLAR.
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Blue Ridge Mountains
170 acres situated in the center of the fox hunting and riding country of Virginia, 50 miles from Washington. Fieldstone residence, completely equipped, containing 4 master bedrooms, 2 baths. Guest cottage of 4 rooms and bath, 2-room servants' cottage. Ask your own broker, inspect in motion pictures, or send for illustrated leaflet.
Whether you wish to buy or sell, discuss your problems with one of our consultants. They are familiar with country and suburban real estate in any price range from Maine to Florida. No obligation whatever.
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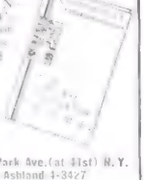
YOUR NEW HOME
Custom Built

Complete on your plot $9,500 $64 monthly
This architecturally correct Colonial home, fully insulated, air conditioned heat, with all modern features. Planned to your ideas. Consult us early for low cost plans. Capital Specifications CONSTRUCTION ARCHITECTURE—FINANCING

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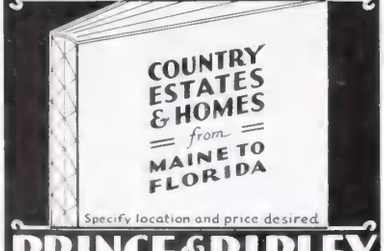
GREENWICH
Unusual opportunity to purchase old house in excellent location; 3 acres, brook, apple orchard, and barns are distinctive features of this property, which is priced for immediate sale at
$13,500
Further particulars upon request.
EDSON & EDSON
Boston Post Road Tel. Greenwich 222

FREE PORTFOLIO
of Pictures, Maps and Descriptions


Specify location and price desired.
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160 designs showing a wide variety of moderate cost Homes with plans, interior and exterior views of appealing interest to the home builder.
Price $2.00. Postpaid.
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Protected residential plots in rolling wooded land, divided to suit the needs of acceptable people.
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60 Unusual Designs and Floor Plans of "PRACTICAL HOMES" from which one may obtain plans to suit every possible taste.
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From Hollywood, Beverly Hills and Pasadena these truly fine homes, the best examples of Spanish domestic architecture adapted to modern conditions are pictured in this 48-page booklet. 60 photographs and 27 floor plans.
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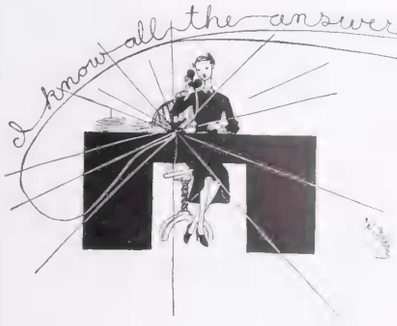
your property, you can bring it to the attention of exactly the right type of prospective purchaser in the pages of HOUSE BEAUTIFUL. Send us a description of your property and we will gladly submit advertising suggestions, rates, etc. Address Real Estate Department, HOUSE BEAUTIFUL, 572 Madison Avenue, New York.



WHO SELLS IT?

SUPERINTENDENT PUBLIC LIBRARY

OUSE BEAUTIFUL PRESENTS A BRAND NEW SHOPPING IDEA

MUCH of the enjoyment and profit in reading HOUSE BEAUTIFUL in the advertising pages. Every day readers write us asking where—*exactly what stores* in their home cities—they can find certain roducts they read about here.

Up to now, securing this information has been a time-taking process. e've always hoped some system could be set up so that with no ore trouble than taking up your telephone you could determine here merchandise advertised in HOUSE BEAUTIFUL could be ob-ined in your own city.

We've got it now. Beginning with this issue, in line with other OUSE BEAUTIFUL services, we inaugurate a brand new idea which ot only conserves your shopping energy, but instantly tells you hat retail shops in your city sell products advertised in the agazine.

It is simplicity itself: when you see underneath an advertisement e little "Who Sells It?" telephone insignia (see below) look at is list of 82 cities. (The list will be published every month on the st page of HOUSE BEAUTIFUL.*) If you live in or near any of these ties just call the designated local telephone number and ask the perator where you can see the articles advertised. She will give you mediately the names of stores and you can select the one most reeable to you. That's all there is to it; but how much time and ther it saves!*

Try it on this issue. The "Who Sells It?" service never sleeps. will give you the information any time of the day or night, ndays and holidays. Another *practical* phase of HOUSE BEAUTIFUL.

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BANY, N. Y.	3-6700
LENTOWN, PA.	7433
LANTA, GA.	Hemlock 6302
LTIMORE, MD.	Plaza 2272
RMINGHAM, ALA.	7-4093
STON, MASS.	Liberty 1446
DGEPORT, CONN.	4-3145
ONX, N. Y.	Pennsylvania 6-6666
OOKLYN, N. Y.	Pennsylvania 6-6666
FFALO, N. Y.	Grant 5935
MDEN, N. J.	5720
ICAGO, ILL.	Franklin 7100
ICINNATI, OHIO	Parkway 5644
EVELAND, OHIO	Prospect 2020
LUMBUS, OHIO	University 4152
LLAS, TEX.	3-2518
YTON, OHIO	Randolph 9-6111
NVER, COL.	Main 6669
DES MOINES, IOWA	5-1127
DETROIT, MICH.	Madison 1280
EVANSTON, ILL.	Greenleaf 6020
FLINT, MICH.	3-8663
FORT WAYNE, IND.	Anthony 9125
FORT WORTH, TEX.	4-4232
GRAND RAPIDS, MICH.	9-4485
HARTFORD, CONN.	2-3263
HOUSTON, TEX.	Lehigh 6151
HUNTINGTON, W. VA.	23507
JAMAICA, N. Y.	Republic 9-3366
JERSEY CITY, N. J.	Journal Square 2-4360
KANSAS CITY, MO.	Valentine 7134
LANSING, MICH.	2-0625
LINCOLN, NEB.	F-1220
LITTLE ROCK, ARK.	6071
LONG BEACH, CAL.	811-68
LOS ANGELES, CAL.	Trinity 3076
LOWELL, MASS.	9112
MEMPHIS, TENN.	7-4601
MIAMI, FLA.	3-2155
MILWAUKEE, WIS.	Marquette 0610
MINNEAPOLIS, MINN.	Midway 6181
MOBILE, ALA.	Dexter 4027
NASHVILLE, TENN.	6-1697
NEWARK, N. J.	Market 2-1313
NEW ORLEANS, LA.	Franklin 4142
NEW YORK, N. Y.	Pennsylvania 6-6666
NORFOLK, VA.	21576
OAKLAND, CAL.	Higate 1242
OKLAHOMA CITY, OKLA.	5-2167
PASADENA, CAL.	Terrace 8148
PASSAIC, N. J.	2-0391
PATERSON, N. J.	Sherwood 2-6282
PAWTUCKET, R. I.	Perry 7300
PEORIA, ILL.	4-4156
PHILADELPHIA, PA.	Locust 7800
PHOENIX, ARIZ.	4-3432
PITTSBURGH, PA.	Court 2360
PORTLAND, ME.	2-0846
PORTLAND, ORE.	Atwater 6539
PROVIDENCE, R. I.	Gaspee 3333
READING, PA.	3-4662
RICHMOND, VA.	4-7031
ROANOKE, VA.	2-2846
ROCHESTER, N. Y.	Glenwood 1402
ST. LOUIS, MO.	Grand 1160
ST. PAUL, MINN.	Midway 6181
SAN ANTONIO, TEX.	Fannin 6912
SAN FRANCISCO, CAL.	Douglas 5300
SCHENECTADY, N. Y.	4-3380
SCRANTON, PA.	8351
SPRINGFIELD, MASS.	4-5445
SYRACUSE, N. Y.	2-1167
TOPEKA, KAN.	8568
TRENTON, N. J.	6348
TROY, N. Y.	5920
TULSA, OKLA.	7231
UTICA, N. Y.	4-3212
WICHITA, KAN.	2-4429
WORCESTER, MASS.	3-2928
YONKERS, N. Y.	4174
YOUNGSTOWN, OHIO	4-1113

ROBERT MACLEAN GLASGOW

DESIGNED TO WITHSTAND FLUCTUATION IN STYLE, EXECUTED IN MINIATURE FOR ALTMAN

PUBLIC LIBRARY

DERN AMERICAN DINING ROOM. SUN POURS IN THROUGH A GLASS WALL. MACY

EMELIE DANIELSON

THE NEW DECORATION LINES UP FOR *Spring*

IF YOU find it exciting, it is because you are excited by old and simple things. By the colors in a Dutch painting. By the first faint green feathering of trees in spring. But it is devoid of headlines, innocent of catch phrases. The modern which was raw and undisciplined five or ten years ago has mellowed. It rests on natural woods, the color of honey or sand, grained like marble, on the age-old textures of leather and fur. Its bleakness is gone and it gathers richness from fabrics and glass and and deep-pile rugs.

Also, the electric shock has gone out of the fact that we mix period with period. The only wonder that remains, lingeringly, is that rooms should ever have adhered rigidly to one scheme. But it is typical of the mellow mood which pervades decoration right now, that it is not given to quibbling, to prigishness or snobbery. It mixes to its heart's content. In compiling the rooms for this portfolio, HOUSE BEAUTIFUL was fortunate enough to get three pictures of two miniature rooms by Mr. Otto Zenke of Altman's decorating staff. They serve admirably to point a moral and adorn this article in that miniature rooms are not made in a day or, in this case, in a year. So Mr. Zenke's rooms have been growing and flowering for some three years and their conception is essentially of decoration which will not date. The scheme was calculated from the outset to be in as excellent taste when finished as when begun. In other words, these are timeless rooms, drawing their elements from old and new sources. In the blending lies the skill.

HOUSE BEAUTIFUL is further proud to be able to show the dining room of Macy's penthouse from

its 1936 Forward House. This is America's modern, spacious and light, with one wall a huge window of large glass tiles. As a matter of record, we present also a modern European room by Jean-Michel Frank, who is considered by many the most important modernist of the day. Compare this French modern room with the American modern. You find repeated interest in natural finish woods (in Paris sanded oak is the rage). You find a minimum of pattern (introduced in the Christian Bérard screens of the Frank room, the figure, plants and floor tiles of the Macy room). You find a sense of space (the furniture is set so that wide floor surfaces are left free). Finally, which you cannot see in the picture, both rooms are based on subtle colors. Again, in the blending lies the skill. Again, also, period is mixed with period. Look at the piano bench in the Frank room. Think when first you saw such a marble-like floor as Macy presents.

Finally, there is a room in a New York house which is the summation of the rest. For when Jones and Erwin went to work for Mr. and Mrs. Guinzburg, they were (*Continued on page* 79)

LIVING room of Mme. C. J. Artaud's Paris apartment by Jean-Michel Frank, in whites. Leather chairs, white and blue; stitched by Hermés. Screens painted by Christian Bérard supply vivid colors.

EUROPE'S VERSION OF MODERN DECORATION STRESSES SANDED OAK AND MOROCCO LEATHER

ROBERT MACLEAN GLASGOW

LIVING room conceived and executed in miniature by Mr. Otto Zenke of the Altman decorating staff. In the circular bay window hang green and white draperies and before them stands a fruitwood desk with a white leather desk chair and yellow satin bench. The frame of the tall Directoire chair is painted gray. The upholstery is in green taffeta. All this is set against neutral ground, gray walls, a gray rug.

ROBERT MACLEAN CASSELOW

UNDATED You are back in the library shown on the first page of this portfolio and, like Alice, you've managed to get on the other side of the mirror and are looking back at the mantel. Mr. Zenke upholstered his Knole sofa, center, in a beige and brown antique satin and flanked it by a pair of green lacquer Chippendale chairs. On the gleaming floor, a hand-tufted rug. Altman.

EMELIE DANIELSON

SERENE No dominant color interrupts the calm beauty of this room decorated by Jones and Erwin for Mr. and Mrs. Harold K. Guinzburg. It has been keyed entirely to the pickled pine strips and cabinet, its glazed walls white with an overtone of the pine color, its curtains beige damask and duvetyne, its carpet beige and the rug café au lait. Design enters in the fabric textures.

VINTAGE WARE

A modern success

BECAUSE dining is elegant and English ware is elegant. . . . Because eighteenth century English decoration still rides high and many of these designs were made in the eighteenth century . . . We give you English ware, an outstanding modern success, all over these United States.

Spode's Zaffres Blue Tower, for example, right at the top opposite, on a dinner plate and tea pot. Josiah Spode sketched the scene at his country place and it was engraved about 1780. Copeland and Thompson import it. At Plummer, Ltd. Another early pattern adorns the Worcester tureen, for it is an old piece and has survived, perfect, since 1760 when Dr. Wall was the head of this pottery, and it bears the correct crescent identifying marks. Plummer. In the lower left-hand corner is Spode's Blue Italian, one of the first English prints where stippling was used, remarkable for its shading. The subject is romantic in the extreme. Plummer. Royal Doulton's Kirkwood, center, reproduces an early English print. The colors are underglaze and imperishable. Pitcairn. At the right, an antique Spode plate dating from 1780, made with a blue transfer print. This marks Spode's preoccupation (*Continued on page* 71)

Russel Wright

Second Prize

IN THE SMALL HOUSE COMPETITION FOR HOUSES OF EIGHT ROOMS

AND UNDER WON BY HARRISON GILL, ARCHITECT, OF NEW YORK

LAST month we showed the winners of first prizes in HOUSE BEAUTIFUL'S eighth annual Small House Competition, together with one which received Honorable Mention. Here are those which took second prizes in the two classes: houses of eight rooms and under, and houses of from nine to twelve rooms. Harrison Gill of New York won in the smaller class with this cottage type house designed for Mr. and Mrs. Hoyt Catlin of New Canaan, Connecticut. In the larger class the winner was Robert Charles Dean of Newton Center, Massachusetts. The house which he planned for Mr. and Mrs. Rhyne Killian in nearby Wellesley is shown on the next two pages.

There will probably always be a large number of people whose realization of shelter is best expressed by the cottage type of house. It belongs to the romantic tradition rather than to the classic and may be more or less playful in spirit. It need not be fitted into a pattern that is stereotyped or fixed by precedent, or molded into a symmetrical design. It has a special affinity for the land and is at its best on a country rather than a suburban plot.

The house which Mr. Gill designed for the Catlins embodies many of these desirable features. It is low, with eaves close to the tops of the windows. It has a small dooryard garden inclosed by a picket fence. It possesses a bay window—an exuberant gesture toward sunlight—and it hugs the ground, that is, the living part of the house does, a point skillfully obtained by building the ground up to the house by means of the stone-retained terrace.

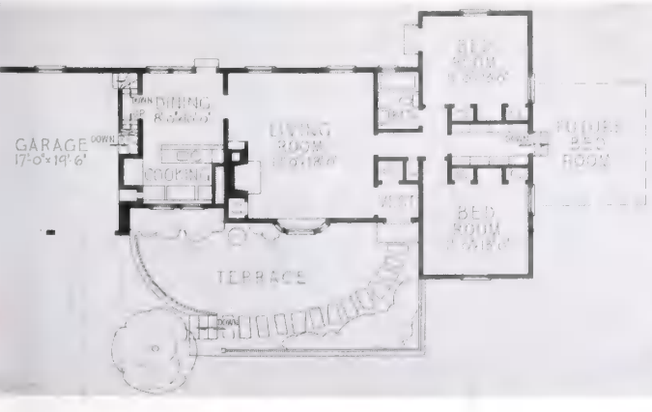
This informal character is even more pronounced inside, for the unconventional treatment of dining room and kitchen (shown on this page) is decided in the cottage spirit. To keep these parts of the room one u all the walls are finished alike in knotty pine, which is stain and waxed. The counters and cabinets are of the same wood. B cause of its height the counter dividing the two parts hides t working spaces of the kitchen from people seated in the dini room end. At the same time this counter is kept low enough that it may be used for serving.

THE JURY'S CITATION: *The small, compact home for a northeaster climate where out-of-door living is seasonal. An interior designe for the major part of the housework to be done by the family unde conditions which satisfy good taste as well as utilitarian needs. . .* This combination of dining room and kitchen the judges of th Small House Competition felt was particularly interesting. I elevates the purely utilitarian to a place in the decorative schem and in the spotlighting of the range seems to indicate that in thi household cooking is surely looked upon as something of an art

FRONT OF THE HOUSE SHOWS THE TERRACE SHUT OFF FROM THE GARAGE BY A PICKET FENCE. STEPPING STONES ADD TO THE INFORMALITY

STNUT shingles naturally weathered form the walls of this ; the trim and doors are painted white; the roof is of red cedar les stained a dark color. The chimney is stone; it repeats the re of the retaining wall and obviates the introduction of a third rial. The inclusion of an entrance hall, even though very small, advantage in an all year house. The separation of bedrooms bath and the real privacy given the bathroom are especially nendable in so small a house. Closets are generous in number a large wardrobe closet provides the passage for a future bedroom to be added at the right at a lower level. A small hall off the dining room has stairs down to the garage and up to the space over it. The entrance to the basement is from the garage. This provides space for two cars, practically a necessity for a country place if one owner must drive to the station and the other owner doesn't care to be an early morning chauffeur. Elevating the house onto a terrace permitted the dropping of the garage to a lower level. Thus despite the fact that this ell is higher than the main house its roof line composes with it. The house cost 32¼ cents per cubic foot, exclusive of fees.

THE PLAN IS COMPACT, WITH GARAGE (AND A FUTURE BEDROOM) ON A LOWER LEVEL



HOYT CATLIN

THE JURY'S CITATION: *An understanding solution of the New Englan home where the influence of both environment and tradition is strong The architect shows a mastery of the technique of his forefathers. He ha developed it and carried it on: in no sense has he slavishly copied. . .*

ALTHOUGH this Massachusetts house was finished very recently it ha none of the appearance of a blatantly new building. Part of this im pression is no doubt obtained through the treatment of the exterior walls which have been stained to resemble weathered wood. But plantin has also helped much. Since the photographs were taken more plantin has been added, including lilacs at the corners. All this gives to th house an even more settled appearance than it bears here. The step to the house, the jury felt, would have been more successful if th concrete sides with their suggestion of formality had been omitted

Second Prize

FOR HOUSES OF FROM NINE TO TWELVE ROOMS WON BY

ROBERT CHARLES DEAN, ARCHITECT, OF MASSACHUSETTS

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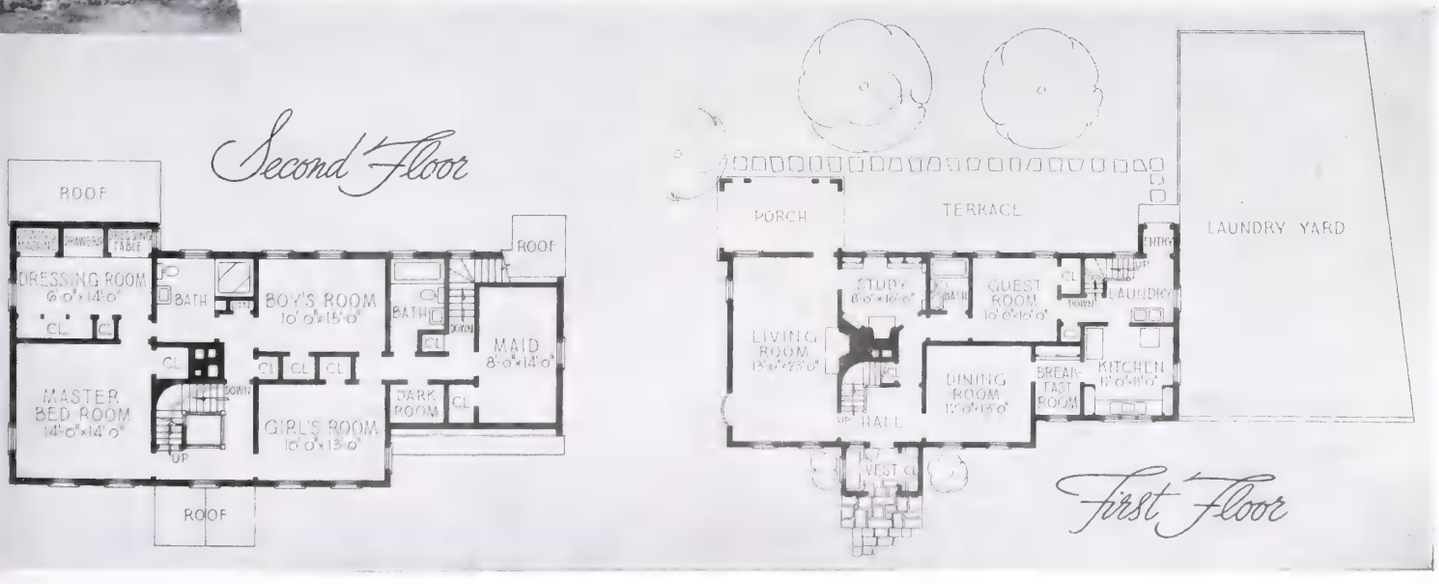
ONE of the interesting angles of HOUSE BEAUTIFUL'S eighth annual Small House Competition was the large number of Colonial designs submitted. For although there have been many assertions among the champions of modern styles that Colonial houses are an anachronism in our day, they still continue as the preference of a large slice of the population. Their proportions are pleasing, they fit harmoniously into most landscapes. Now that architects have ceased only to copy the past and have adapted eighteenth century originals more freely for today's living, it is difficult to make a case against them save on theory.

This house that Mr. Dean designed for the Rhyne Killians of Wellesley, Massachusetts, is a case in point. It is foursquare and substantial, with an air of being permanently fixed to the ground. Its construction is of familiar clapboards, with the exterior walls stained to resemble weathered wood. The trim is white and the roof of cedar shingles. Though it is a new house (as are all of those submitted in the Competition) it already has taken its place as a mellowed part of its particular landscape.

The plan has many excellent features. The living room is of good proportions with doors grouped at the two ends, leaving ample wall space for furnishing. The study has an entrance from the hall. The guest suite is well separated from the rest of the house. The dining room and breakfast room have early sun (the house faces east). There is a laundry on the first floor (always the best place for it when such location is possible). The entrance vestibule is made large enough to hold cupboards for galoshes, umbrellas, heavy coats and other such items whose storage is always a problem. Incidentally, this entrance vestibule adds a distinguishing feature to the house. Its very sturdiness seems to fit nicely with the remainder of the house. A smaller entrance (justified by precedent), would have been neither as imposing nor as practical.

UPSTAIRS there is the same attention in the plan to utility and the practical business of living. Though the master bedroom is not large, there is a capacious dressing room just behind it with dressing table and built-in drawer space, and provision for a sewing machine.

The family is composed of father and mother and two children, aged four and one respectively. Mr. Killian was particularly anxious to have a study planned which could be entered without going through the living room. You see it on the plan with entrance only from the hall. The family also wished to have the children's rooms removed from the master's portion of the house so that the children would not be disturbed by guests but would always be under the watchful eye of the maid. Their rooms were placed on the far side of the hall.



A GROUP OF THE 1936 DEBUTANTES. FULL DESCRIPTIONS AND HOUSES WHICH SELL THEM ARE GIVEN IN THE TEXT

MARIGOLD DIXIE SUNSHINE

NASTURTIUM DOUBLE SUN GLEAM

CHRYSANTHEMUM PSYCHE

COREOPSIS GOLDEN GIANT

PETUNIA DAINTY LADY

ROSA ROULETTI
TOM THUMB

NOVELTIES FOR 1936

HOUSE BEAUTIFUL PRESENTS ITS OWN SELECTIONS OF THE BEST NEW PLANTS

THAT ARE AVAILABLE FOR THE FIRST TIME THIS SPRING TO THE GARDENER

FAIRLINGTON
PUBLIC LIBRARY

V. JOHNSTON

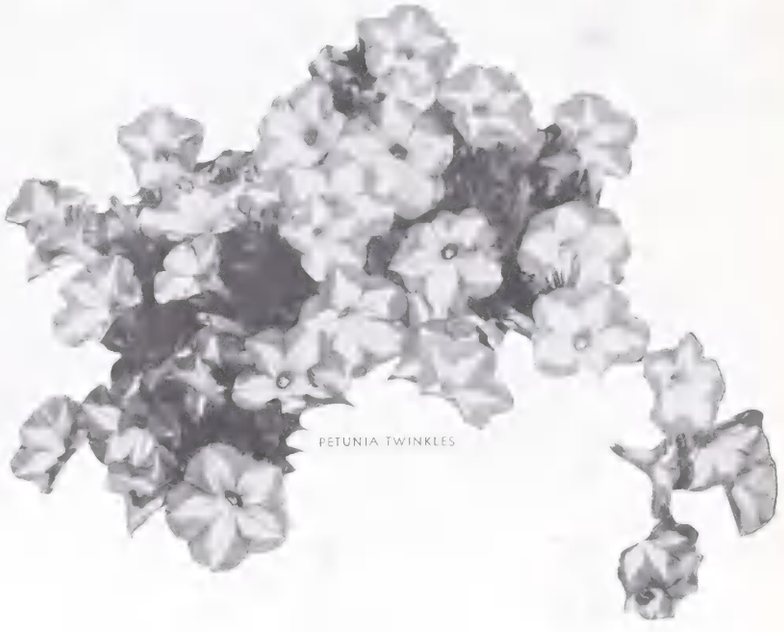
ITOR'S NOTE: Each year the growers of the country offer new nts to gardeners. Novelties, they call them. Some have been ught from distant places. Many are improvements upon existing es—hybrids which mean a new or a better color, more hardy wth, earlier flowering—any of a dozen qualities which widen the den horizon. . . . Four years ago HOUSE BEAUTIFUL *first under- k the tremendous task of picking from among these new plants ones which represent outstanding acquisitions. And because no man's knowledge is sufficient to be familiar with them all, a up of experts is assembled to make the choices. During these rs the "Novelty Story," appearing each February, has become the standing horticultural news of the year. Once more we present it.*

THE new plants of 1936 are, in the main, children of already well-established families. Modern children are expected to be an improvement over those who have gone before, and plant children are no exception to this rule. They are usually re beautiful and healthier and give promise of advancing ticulture. It should be stressed that there is nothing sure ut growing new plants. For that matter, I often doubt the ility of growing any sort of plant, what with weather, soil insects. But if you are progressive and adventurous, you st try at least a few of the new plants which are described he list which begins in the next column.

Four years ago the custom was instituted of inviting a group horticultural experts to an annual dinner and meeting, the pose of which was to select the worthy new plants for the owing year. The procedure at these affairs is to present the nations of various growers. The vote to include a plant st be either unanimous or overwhelmingly affirmative. Every nch of the industry is represented by men who specialize in culture of annuals, perennials, Roses, Dahlias and other es of plants and who group themselves around a table to ermine which of the new plants HOUSE BEAUTIFUL shall present. That the work is taken seriously by the group entrusted with the task is evidenced by the fact that from an original list of 264 nominations less than a quarter have survived.

We must await another growing season before bestowing the palm to any one plant or group of plants, for so varied is the list that even a single introduction may survive this gardening year as the outstanding plant for the year. Last year it was easy to predict that the new dwarf hardy Asters would dominate the scene, but this is another year, another adventure and another garden.

Antirrhinum (Snapdragons) lead off the list, as they do in most seed catalogues, with a large list of named varieties in the rustproof strain. Many of these were available last year in mixed assortments but now they have been segregated and named so that it is possible to buy separate colors. *Most seedsmen* are presenting a dozen or more varieties which include semi-dwarf and taller growing types. (*Continued on page* 83)

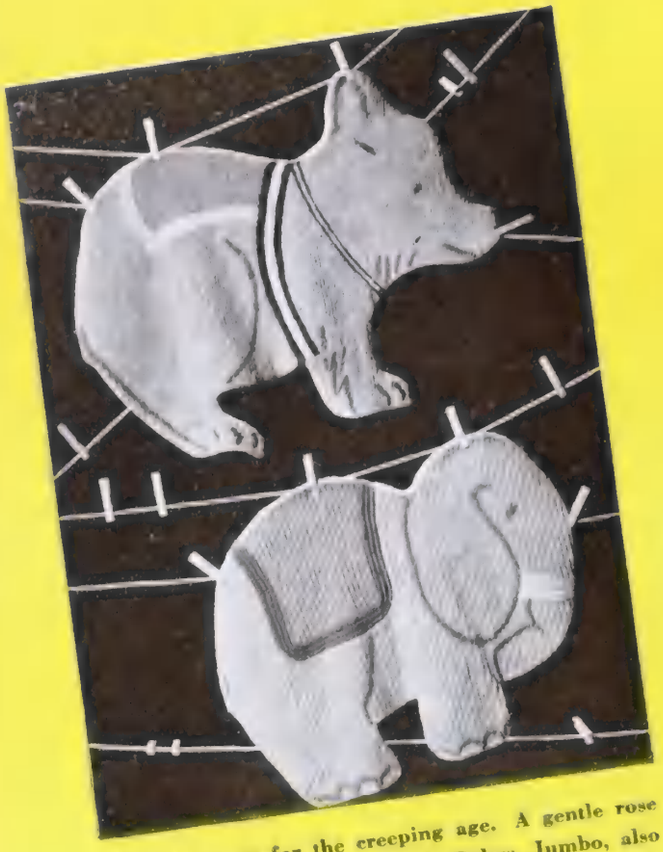


PETUNIA TWINKLES

ROSE GLOAMING

THIS PAGE: Just at the left is Rose Gloaming, a soft, satiny pink hybrid tea, heavily laden with salmon and amber. Very fragrant. Above, Petunia Twinkles, brilliant rose flowers, starred white. At the top of the page is Tom Thumb, a tiny red *Rosa rouletti*, so small that one of its buds is hardly larger than a grain of wheat. OPPOSITE PAGE: Upper right, Nasturtium Double Sun Gleam, one of the handsome new hybrids which will be sensationally popular. Next, Marigold Dixie Sunshine with long-lasting, golden yellow flowers. To the left of it, Coreopsis Golden Giant, which has strong, dark green foliage and rich golden yellow, fragrant flowers. Bottom left, Marigold Harmony, mahogany in color with golden yellow center. An outstanding novelty, dwarf in habit. In the center is Psyche, one of the new Korean Hybrid Chrysanthemums. The feature of the new ones is that they bloom earlier than last year's, an important point to consider. Petunia Dainty Lady (lower righthand corner) is fringed light golden yellow. It is a free-flowering new variety; the plants are compact and semi-dwarf.

GOOD and young BUYS OF THE MONTH



Washable rugs for the creeping age. A gentle rose bear with a blue saddle, $3.95. Below, Jumbo, also rose and blue, has yellow tusks, $2.95 and $3.95 for different qualities. From Ingram Manufacturing Co.

A Spongex hobby horse, taupe with a red saddle, black spots. Mat, $4. Basket, $4. Gray or red horse sponges, $1. Clem and Nixon Hall

Instead of a high chair, a low one in maple hooks onto a table, securely holding the baby. $10.95. Child Craft Guild. Cut-out children of many lands, $.50 each. Uncle Bernie

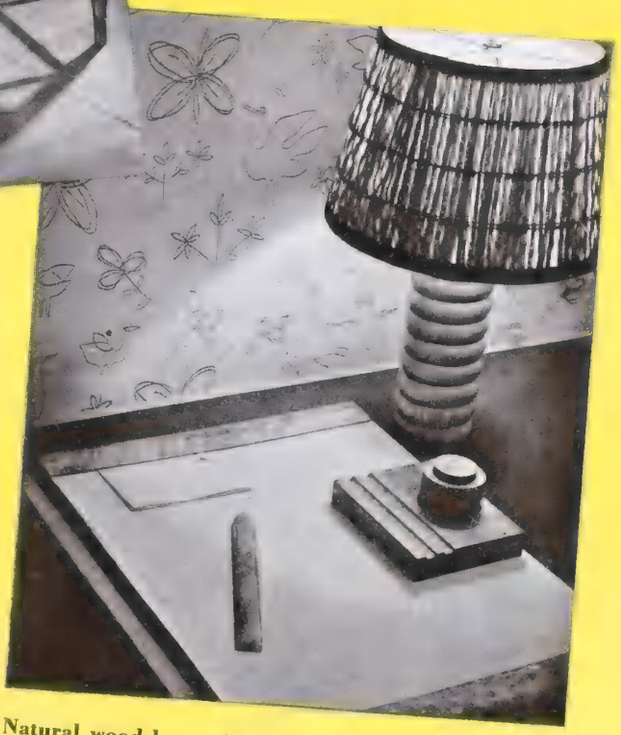
A Maxfield Parrish blue mat has a red and white boat with napkin or bib. It costs $4. Rosomax Campbell

Again the creeping age. A red and white rug (washable) fits into a play pen, ties in at the corners. $7.95. From Ingram Manufacturing Co.

Maple chairs with hickory slats. Rocker, $5. Ladder back, $4.75. S. J. Anderson. American Needlecrafts' crash Hungarian crib spread, $9.75

Flowers that can never fade. They are china in various colors and they grow in neat little white china pots. $3.50 each. Charles Hall

ES OF RETAIL STORES WHICH CARRY THESE
ON PAGE 79. ALL PRICES APPROXIMATE



Natural wood lamp, $12. Edith J. Meyer. Wood desk set, $5. W. H. Fenton. Ruth Reeves designed the Imperial Glencraft paper. Three color schemes, $1 a roll

sery wild life. Startled ceramic doe, $7.50. Offspring, 50 each. Linen color bunnies with pink ears and beady : Mother, $3.50. Young, $1.50 each. From Charles Hall

HIGH STYLE
LOW COST

The mats and animals in these pictures are made of fabrics. The elephant, green and white dotted Swiss; the rabbit, pink and white flowered linen and chintz; chicken, red and white gingham; the duck, red and white dotted Swiss. $4 apiece, all framed. Sybil Wilson

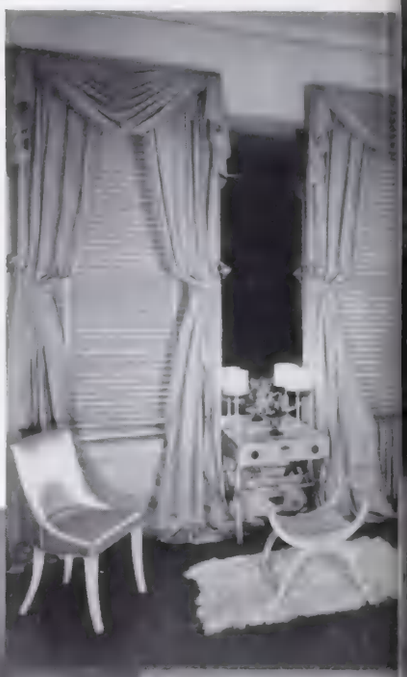
TWO LITTLE CITY HOUSES

THE OLD BLINDS ARE STILL UP; THE OLD MANTEL STILL STANDS

THE INVITING LITTLE HOUSE IN WHICH ALICE LEONE MOATS LIV

It is a ruthless remodeler who tears from its drawing room the marble mantel so typical of a day best characterized as Edwardian, since it is neither Victorian nor pre-war. It was not an assuming era, hardly an era at all, but a time when people had good manners, ladies wore satin trains and houses had marble mantels. Lillian Chenevert, sensing the implications of Miss Alice Leone Moats' house, left the living room mantel, a fine one, intact, painted the walls gray, the ceilings still paler gray, and because the floor was as deplorable as the mantel fine, covered it all over with eggplant linoleum and laid a white rug down on that. All very neutral and quiet with its gray faille draperies, its eggplant satin and eggplant and off-white chairs.

The walls of Miss Moats' bedroom, at the right, are a delicious robin's-egg blue. Spilling onto the dark blue linoleum of the floor are dusty pink taffeta curtains, of such taffeta as little girl's hair ribbons are cut from, dotted all over. These are faced with blue. The chairs are pink satin, the old dressing table and bench antique white. The mirror panel back of the table is pink, too, a little modern, perhaps, but devastatingly flattering. Below, in the same vein of gentle flattery, is a white fur rug. Elsewhere in this room is another white marble mantelpiece, like the one in the living room.



MRS. LYNN FARNOL'S HOUSE, A WISE AND

PATHETIC DECORATOR HAS CONTRIVED RICH,

CIFUL BACKGROUNDS, BECOMING TO ITS AGE

EMELIE DANIELSON

SUNLIGHT
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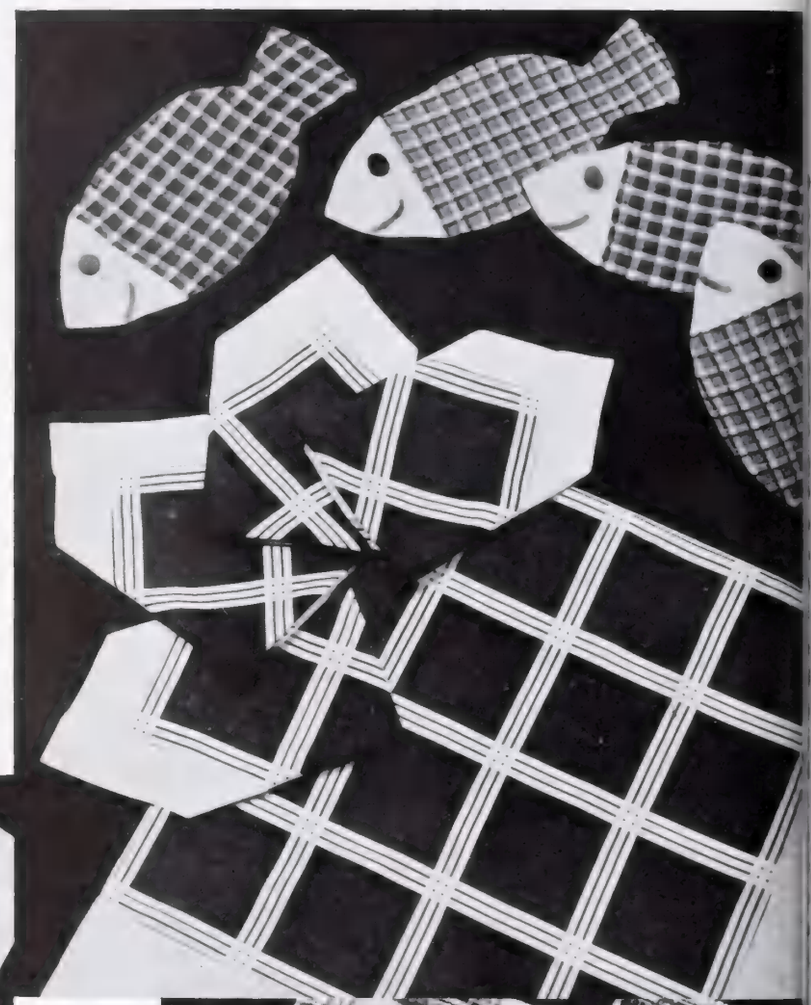
WHEN Robert Heller undertook the decoration of Mrs. Lynn Farnol's New York house, he used, in the living room, a background of extreme, velvety richness, appropriately enough. It suggests the dignity and decorum of its first state. Walls are chocolate brown, the carpet the same, and the ceiling beige. A Victorian chair is wine red and the sofa, perhaps flippantly, is turquoise satin. A Waterford candelabrum stands serenely on the original marble mantel. On a table, note a gold lustre lamp. The upstairs sitting room, below, is less formal in arrangement, but again rests on a deep background, here Burgundy, against which is silhouetted the pine of the mantel and bookcases and the pine color Venetian blinds. One chair is covered with green and Burgundy linen and the other with natural linen. The dining room below is Chippendale with a silver, white and champagne yellow paper, misty and lovely. There is a yellow dado and elsewhere white silk rep, while the flooring is black rubber. Here, too, the old mantel remains.

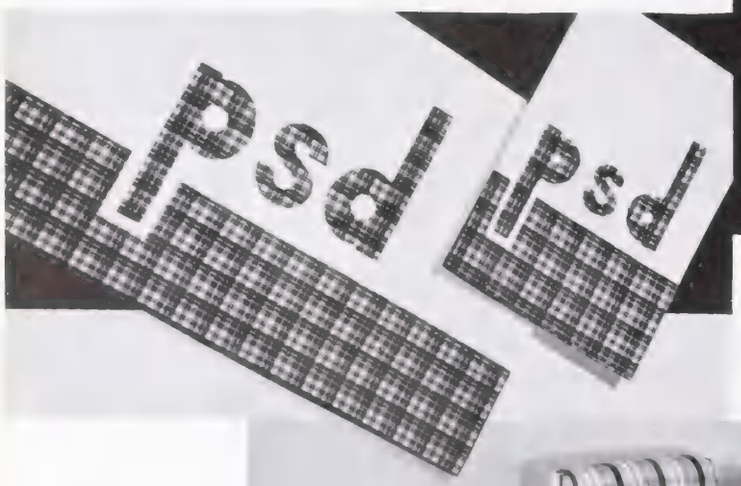
plaids

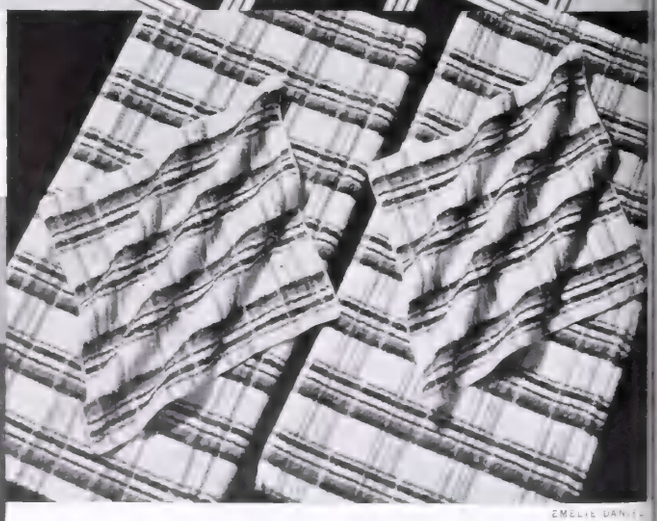
IT'S THEIR YEAR. YOU WILL SEE THEM MORE AND MORE, EVERYWHERE. (TABLES AND BEDS. ON FLOORS AND AT WINDOWS. THE CLANS ARE RISI

THEY came back this fall on a wave of suits and skirts and scarfs and little hats. You could all but hear the skirling of pipes as you walked gaily down the street. Decoration, though loath to admit it, cannot resist the charms of fashion. It has succumbed to plaids. Furniture and linens, bedspreads and carpets, wall papers and leathers have flashed into plaids.

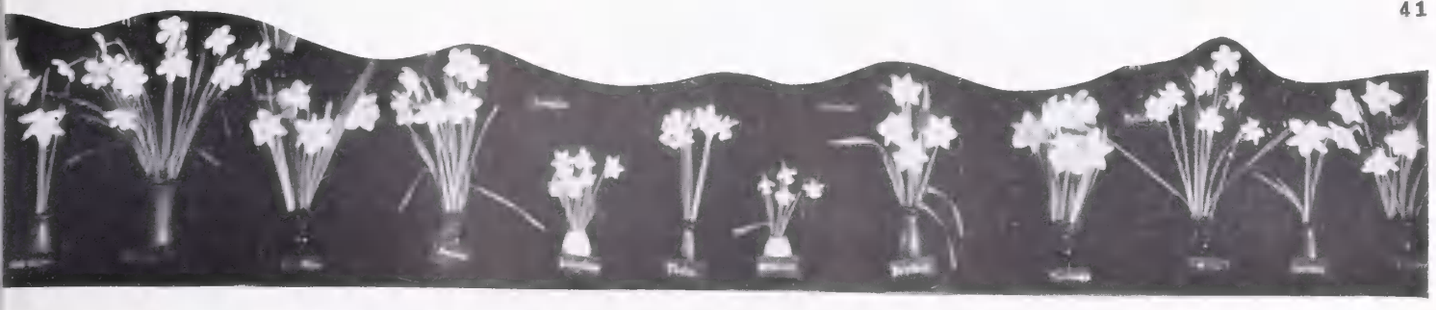
On this page you see a first outcropping of the plaid vein, a rich one. Below, sheets banded and initialed in plaid. Very gay. Mosse. And below them, a chair and hassock plaided in tan, white, green and black sailcloth, bases covered with white sailcloth. Macy. With two chairs and the hassock pushed together you have a cozy little couch. Lower right, rough, mannish bath towels and wash cloths in real Highland colors. Mosse. At the right, foolish fish are cocktail napkins in a delirious assortment of colors. Rosomax Campbell. This able lady has also taken Ameritex Sanforized piqué (called Sancraft piqué), blue and white, and whipped it up into a crisp lunch set. Not shown on this page, but to be seen at Mosse: Plaid damask dinner cloth, modern, formal, beautiful.







EMELIE DANIT



ARE FLOWER SHOWS REALLY HELPFUL?

Next month the great spring flower shows will be with us again. Are they really as helpful to the great mass of gardeners as they should be? In all earnestness HOUSE BEAUTIFUL asks the question. We have asked it specifically of six gardeners representing various interests, whose answers appear here. We ask it also of our readers who go to the shows for ideas. What do *you* think? Here are six opinions.

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TER PRICHARD EATON, *in the hours he free from a busy life as a professor in dramatic department at Yale, spends ch time in his Massachusetts garden. ennials and a rock garden are his chief nusiasms. His own opinion of the useful- of flower shows follows:*

ATTITUDE toward flower shows is a bit and-no-ish. I have spent many long rs putting six named varieties in milk les, and watching the ladies juggling of buttercups on a luncheon table set four—and all with a growing sense of found futility. On the other hand, when e the thousands of people crowding in he Massachusetts Horticultural Society ws and feasting hungrily on the sight lowers, and seeing, too, some pretty garden layouts, I'm inclined to bless er shows.

honestly don't see how I could defi- y take sides either way, though I do that the ordinary garden club could better engaged than it generally is n it gets up a show. Most of such ws have too little relation to gardens. like to see more effort put on abolish- the myriads of unfenced, pocket-hand- hief front lawns in America, and sub- ting little gardens to gay up the et and take the curse off the houses.

. FRANCIS KING *has spent a lifetime of usiastic service in the garden club ement. Not long ago she was given the l medal of the Garden Clubs of Amer- in recognition of her achievements. e of her many books are in every gar- er's library.*

ST GARDEN CLUB flower shows today e grown monotonous; always the same ses, the miniature arrangements, the te arrangements, the tables for occa- s. Flower arrangements are not gar- ing. Beautiful, often strikingly so, er arrangements, shadow-boxes and r like are not gardening; they are interior decoration. As such these classes in our shows (thanks to the fact that American women excel in taste and to the further fact that they have had such advisers in the art as Mrs. Cary and Mrs. Hine) have often overbalanced the horticultural side. I should like to see a garden club show for once minus these fascinating but diverting exhibits, one in which specimen plants and flowers, grouped according to genera, species, varieties, should form the feature of the show, the subjects ever and always correctly named.

Such a show would be easier to achieve brilliantly if advanced garden clubs were to give up their own principal shows for one year. Everything, everybody, rests but the garden club. It seems never to have occurred to garden clubs that rest is essential to progress. If gardeners would take the time usually devoted to feverish activity toward the annual show—take this time for work and thought in their gardens, for more reading and study, what results we should have in their shows! What freshness, originality and beauty from the observance by garden clubs of this one day in seven, this sabbatical year! This advice is not for the group beginning its career, but for the seasoned and experienced one.

Then an American Chelsea Show we sorely need now; a great open-air flower show in June near New York, a show under canvas as in London, with dug-in gardens of many types. May this come soon to supplement or supplant those in over-crowded buildings at the wrong season of the year.

FLETCHER STEELE *is never far away when there is judging to be done at a flower show. A Boston landscape architect, he is one of the best-known members of his profession. His criticism is chiefly leveled at the system of awards which is used in most of the shows. This is a matter upon which there has been much discussion.*

AS LONG AS the public continues to make civic festivals of our flower shows the unbiased observer will be content. They are worth the effort.

As an old hand at judging, I believe that the old methods of making awards are outgrown and could be improved. The excellence of exhibits has been so marked in the last years, along certain lines, that oftentimes two or more are equally good as far as the judges can determine. But they are obliged to declare that one is better than another, because of the arbitrary first, second and third prize system. Consequently they must hunt for inconsequential blemishes or make awards on the forced basis of personal taste rather than real worth. Or, on the other hand, occasionally they find classes in which all the exhibits are mediocre or poor, none of them deserving a first prize with its implication of merit.

It would help if a system of awards were adopted by which they were given for individual desert on a strictly non-competitive basis. Excellent, good, fair, poor.

The "point system" may be applicable in the science of horticulture, but even there the additions are frequently equal. Where esthetic considerations obtain, which is more and more the case in flower shows, it leads to nonsense, as anyone can see who reads the schedules. Each exhibit should be judged on its merit and labeled accordingly.

MARGARET GOLDSMITH *is an interior decorator whose avocation is her Connecticut "week-end" garden.* HOUSE BEAUTIFUL *readers have praised her stories of it. Despite limitations of time, she has made a serious and intensive study of a proper garden for her charming old place.*

MY ENTHUSIASM mounts each year as I see more attempts in flower shows to educate the public in garden layouts as well as in the latest novel- (*Continued on page* 88)

THIS NEW DEPARTMENT

WE STARTED it last month in response to the pleas of our gardening readers for more and more *practical* information on everything that concerns the making of gardens. Each month "The Practical Gardener" will continue to tell you (in text) and show you (in photographs and drawings) the elementary principles of good gardening and the news of the gardening world. Incidentally, if you've a problem of your own that is troubling you, ask us to clear it up for you in this department.

SEEDS YOU SOW INDOORS

by MRS. FAY CLARK, Jr.

EVERYONE is doing it at present—or ought to be—poring over catalogues and getting ready to put seeds into the flats for early starting. The family is relegated to the background, sunny windows will be in demand, and each new sprout hailed with rejoicing. For like all garden processes there is more than one way to reach a desired end, and while a hot bed or greenhouse is an admirable adjunct for the work of sowing seeds in heat, if such is not available there is no need to miss out on this most intriguing of garden occupations. To be sure the trick is not turned by a few gestures, any more than the magician produces his results by casual waving of the stick. The rabbit must be properly manipulated to emerge triumphantly from his unsuspected lair, and the seeds sown now in the house will have to be treated with certain conditions and handling to appear later, strong sturdy seedlings ready to beat their out-of-door relatives which have been put directly in the ground. The rules are not difficult: they deal principally with restraint and watchfulness and unflagging vigil. If absence from home in the next eight weeks is apt to be frequent and prolonged, and there is no unfailing, responsible person to take charge, let well enough alone, and wait for spring. But if you would play with sand and peat moss and soil and seed flats, and dabble with the possibilities of the tiny pellets, here are a few directions how to do it most easily and successfully—or at least these have worked very well with me.

START THE ANNUALS IN FLATS NOW. HERE ARE DETAILED DIRECTIONS ON HOW YOU PLANT AND TRANSPLANT THEM

The first thing is to look around the house to see how many sunny spots are available for the containers, preferably sites with fair coolness, for excess heat is fatal to stem strength after germination. Then resist the temptation to buy unlimited packages for it needs to be remembered that one or two transplantings are required before the planting out stage is reached, and the boxes started now must not take up all the available space. The contents of each one will spread over (*Continued on page 87*

GREENHOUSES—FROM $100 UP

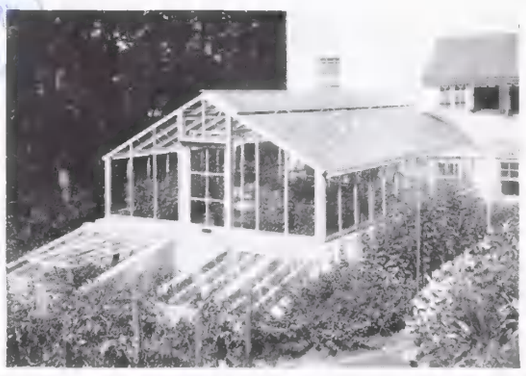
F. ROCKWELL

THERE are two reasons for adding a greenhouse to your garden equipment. First, the increased efficiency it gives to your outdoor operations: a head-start with seeds, keeping delicate ıts over the winter, widening tremendously the scope of your len. Second is the fun of growing tender plants which cannot aised outdoors in temperate climates and providing both plants cut flowers for the house the year round. Either reason seems cient; taken together they are irresistible.

r. Small greenhouses start at not much more than $100 and ceed upward depending upon type, materials and whether you he erecting yourself. If you purchase one from a manufacturer ly-made it will probably cost between $500 and $700 before are through. Annual expense may be figured in this way: Sup- e your greenhouse cost $650. Interest at six percent is $39; eep at ten percent (the normal figure but certainly generous a greenhouse of modern construction), $65; extra fuel (if the nhouse is attached to the residence heating system), $40; flats, s, fertilizer and spray materials, not more than $30. Total, $174. ainst this may be set off the vast saving on both annual and nnial plants (since you will grow yours from seed) and on flowers during the winter, since your greenhouse provides them. A greenhouse can be built at any time of the year. Today's types uire no digging except a shallow trench where the side walls to go, and a few deeper holes to take the concrete in which the al side posts are embedded. It is these posts and not the side ls which bear the weight of the superstructure. You may order r greenhouse now and still get a running start on this year's den. They are obtainable in all sizes and in ready-built sections ch go together with bolts and nuts like a ready-made garage. n the glass roof and side walls are prefabricated. They can be up in a few days. The smallest practical size for actually grow- things is 5′ x 9′. Somewhat larger is advisable for the real garden nusiast, but the number of things that can be grown in even the imum size is quite surprising.

Where the matter of actual cash outlay is a consideration of first ortance, look into the matter of building your own greenhouse. s is not so difficult as it may at first seem, for the greenhouse nufacturing companies provide specially milled members to fit construction problems involved. These go together something the pieces in a picture puzzle, so (*Continued on page* 82)

VARIATION OF THE LEAN-TO GREENHOUSE, SMALL BUT EFFICIENT

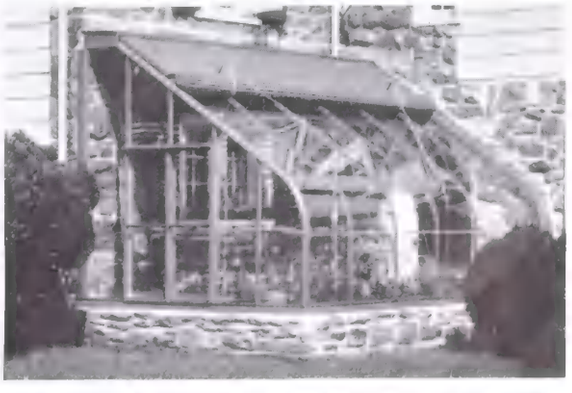


ATTACHED TYPE WITH COLD FRAMES TO INCREASE ITS SERVICE

ATTACHED GREENHOUSE IN TWO SECTIONS FOR MAXIMUM SUNLIGHT

PHOTOGRAPHS FROM LORD & BURNHAM

PACT ATTACHED TYPE WITH BRICK BASE



TYPICAL LEAN-TO GREENHOUSE WITH STEEL SASH AND LOW, COVED EAVES

THE SMALL DETACHED TYPE ENTIRELY PREFABRICATED—EASY TO ERECT

PRIMER *of* DESIGN

by H. STUART ORTLOFF

EDITOR'S NOTE: In the October issue of HOUSE BEAUTIFUL *Mr. Ortloff, New York landscape architect showed how gardens are laid out on an axis (sometimes on one, sometimes on more), and told how to establish these axial relationships. Here he takes up the different types of garden pattern which may be chosen.*

THE garden pattern depends upon many factors. Most important are the lay of the land, size and type of house, and various social and economic conditions. The location of the garden has, of course, been determined by utilizing the best axial relationship between the garden and the house. It is far better to have a small, compact garden scheme that is easily taken care of than a large elaborate one that will tax both the strength and the pocketbook of the owner.

TYPES. There are two broad classes of garden patterns: the *formal* and the *informal* or *naturalistic*. Most small gardens are simple formal treatments, for these fit more easily into the space allotted for a garden and are much more easily designed and maintained. A formal scheme does not necessarily mean marble statuary, expensive pools and other garden accessories. It more often means simplicity, straight lines, right angles and the sparing use of true circles or segments thereof.

INFORMAL. Naturalistic schemes depend on long, flowing cur masses of trees and shrubs, and only incidental groups flowers in the foreground. This type is more difficult for amateur to design, but it does often fit the uneven or irregu lot more easily than the formal pattern. In fact, too m times the formal scheme at great expense and labor is for upon an uncongenial site where it never appears quite hap The informal type has a generous lawn and is best if not clos related to the architecture of the house. (*Continued on page*

FORMAL—OPEN CENTER

FORMAL—CLOSED CENTER

FORMAL—TERMINAL MOTIF

INFORMAL

At the left is the outline indication of an informal or naturalistic type of garden desig Here the planting flows in easy curves. Above are the three types of formal design. Th model at the top shows the "closed center" pattern: at the left is the open center, and the right the terminal motif development. All of these types are fully described in the tex

FEBRUARY SCRAPBOOK

BURLINGAME Public Library

THIS IS THE MONTH WHEN REAL ACTIVITY BEGINS; THE SOIL FOR THE SEED PAN IS TURNED INSTEAD OF THE PRINTED PAGE. MONTH OF CATALOGUES. REQUIRED READING: THE PRACTICAL PARAGRAPHS

GREENHOUSE. Heat insulated. The latest development in this phase of plant growing is a structure in which there is no auxiliary heating equipment required. The building is erected with heat insulated material and powerful electric lamps are employed to heat the house as well as to force the plants into bloom out of season. Experiments showed that if sufficient illumination was supplied to grow the plants, more heat was generated than needed to heat the house even in the coldest weather. The wooden framework was covered inside and out with sheets of galvanized steel, the joints lapped and soldered, and the space between the metal plates packed tightly with dry sawdust. Two windows—ordinary storm sash—were placed in the south side of the roof. The lighting equipment consisted of 500 watt lamps with dome reflectors controlled by a thermostat turning them on at 62° and off at 68°. Results of these experiments with greenhouses with little glass indicate that it may be possible to have bigger places at less cost, to control almost to a day the flowering time of plants, and to have them blossom at any desired time of year.

SPRAYING. During the winter on bare branches of the deciduous shrubs such as Lilac, Hawthorn, the ornamental Crabs and Cherries, and the evergreen Evonymus and Cotoneaster, there often appears a whitish scalelike incrustation, and if one of these scales is lifted, underneath will be found countless small eggs. In the spring these hatch out and the minute larvae commence their travels, so the time to discourage such activities is in the late winter when the plant wood is so dormant that a spray strong enough to kill these eggs will not injure the bark or growth. For this purpose, on a day when the temperature goes to 40° or above, spray thoroughly with a miscible oil spray, in the general proportion of one part of oil to fifteen of water. Scalecide is a complete dormant spray.

SHRUB FORCING. Indoors. Take sprays that have an abundance of flower buds and cut the shoots to lengths of from 18 inches to 3 feet according to the variety and supply. Bring the materials into the house and put them into a cool place for a day or two, sunless, to let the wood slowly thaw out. Then peel a little of the bark for an inch or two from the bottom of each shoot, or cut the end on a sharp slant—both procedures give extra chance for water absorption. Place the branches in a receptacle deep enough to cover a good proportion of the stem, and if vase or bowl is glass to admit the light and sun's rays the process is shortened. Let them now have light until the buds begin to swell and then place in a bright sunny spot. Charcoal in the water keeps it in good condition; refill container as needed with tepid water. Remove the bud husks of Pussywillows, spray Forsythia daily with warmish water, place reluctant starters in a bathtub of water—such kinks will help. Quince, Azalea, *Cornus mas*, Honeysuckle, Spicebush, Halesia and even the Fringetree respond in from one to three weeks.

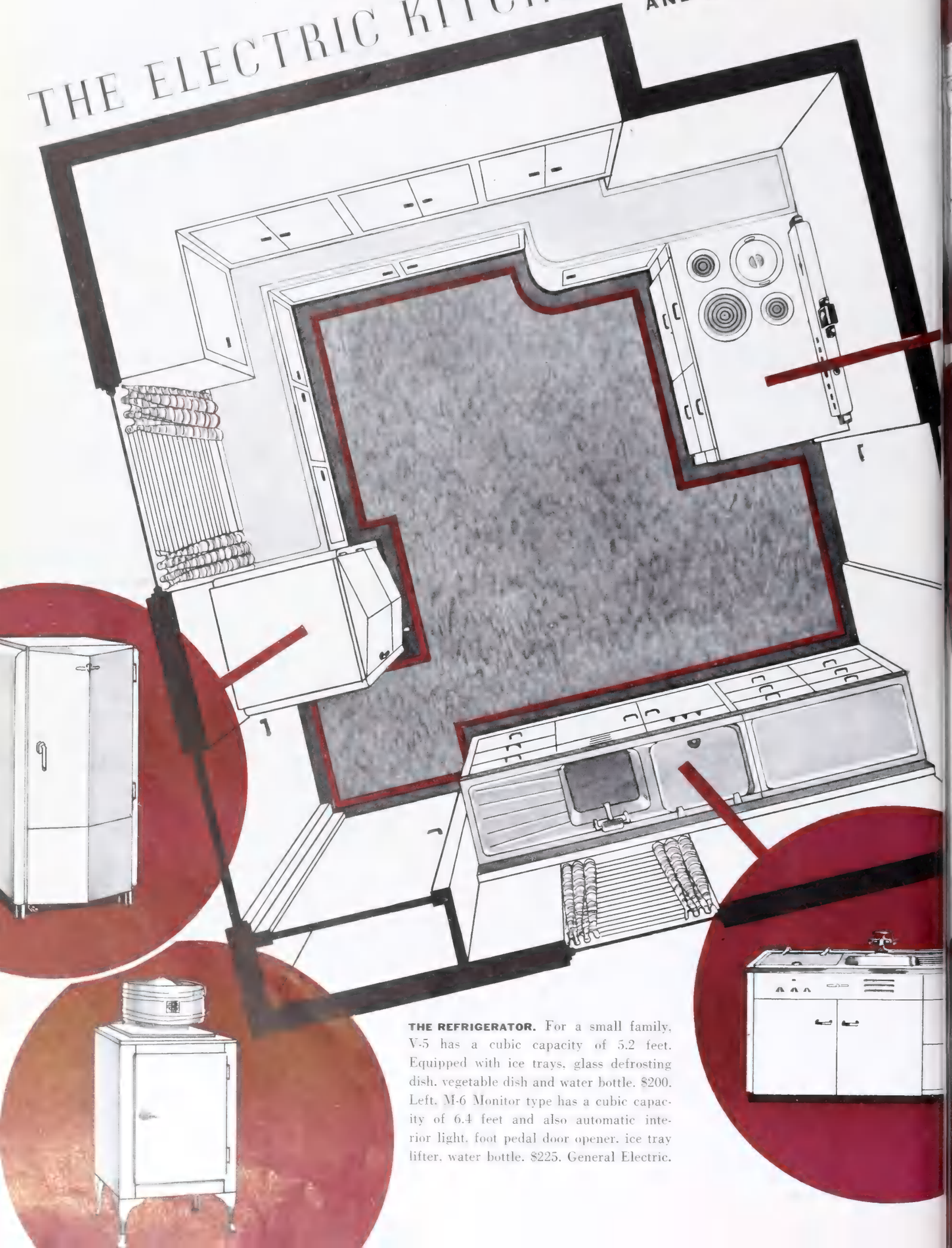
PEAT MOSS. So useful is this material that one marvels how gardeners managed before its introduction. There are two present uses to consider: as preventive of heaving, and for areas soon to be turned into seed beds, both in garden and cold frame. For the first, where the ground is bare of snow, put generous supplies of the moss around and under all plants which have come through the winter in a state of green: Cerastium, Heuchera, Rocket, Arabis, or the herbs Rue, Burnet, Thyme, pressing it down well and heaping it up. If a mulch of the moss was put on in the fall, it will be surprising how it has blended with the soil, and there will be need for more. For seeding areas make a base of drainage, coal ashes or rubble: on this put a mixture, half and half, of sandy loam and peat moss several inches deep, well pressed down and thoroughly watered. On top spread to the depth of an inch a compound of one third sand, one third loam, one third peat moss well mixed. Sow the seeds on this and barely cover with the same, finely sifted. Firm well, water with fine spray and shade until germination.

PRUNING. Grapes. This treatment of the vine can be done without injury any time after the leaves drop in the fall until the buds begin to form in the spring, and it is often attended to on a mild day the latter part of this month. There are two reasons for the pruning: one to make well-shaped plants grow in such disposition that both stalk and fruit are easily cared for, and the other which deals directly with the production of the crop. Last year's growth of wood produces new shoots this season, and it is near the base of these shoots that the fruit is produced. A thrifty vine should have 15 to 30 shoots left on the old canes, so the actual pruning consists of selecting the canes that supply this requisite number of shoots and removing all the others to force the strength of the vine into chosen parts. Professor F. E. Gladwin is the grape specialist at Geneva, N. Y., at the State Experiment Station, and he has written a circular available on request.

TREES. Often the question is asked: How tall is that tree? and the answer is a mere guess. If you would be accurate try this procedure on a bright sunny morning or afternoon. Place a stick in the ground at the side of the tree so that five feet of it will project above the earth. Then with a tape measure get the length of the shadow of the tree and the length of the shadow of the stick. If, for instance, (*Continued on page 73*)

ADDITIONAL SCRAPBOOK NOTES WILL BE FOUND ON PAGE 89

THE ELECTRIC KITCHEN AND WHAT IT COSTS



THE REFRIGERATOR. For a small family, V-5 has a cubic capacity of 5.2 feet. Equipped with ice trays, glass defrosting dish, vegetable dish and water bottle. $200. Left, M-6 Monitor type has a cubic capacity of 6.4 feet and also automatic interior light, foot pedal door opener, ice tray lifter, water bottle. $225. General Electric.

RANGES. Left, The Sovereign (G17A) in table top design is a cabinet type with storage drawers underneath the cooking sections. It has innumerable cooking features. $244. Below is a type with legs, for a smaller family, based on the same design, $175. Both by General Electric. Prices on both these pages approximate.

BURLINGAME
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SINKS. Below: Standard Sanitary P 6651 Neo-Line, curved for beauty and easy cleaning, with effective drain surfaces. Steel sink cabinet, acid-resisting. $79.55. Left of it, General Electric JSF sink and dishwasher combined with a stainless metal top. Can also be bought without the outer casing if you wish this built locally. Complete $375. Without outer case, $293.

WHEN range, sink and counters were designed to make a continuous working surface the streamlined electric kitchen became a reality. During the past three or four years infinite refinements have been made upon the machinery of this cooking workshop. The ease of operation, the absence of projecting surfaces, the covered floors and corners to make new or old brooms sweep clean, the place for everything and everything in its place concealed behind doors—these make modern kitchens practically irresistible.

Electric kitchens are still so new that many women have not yet learned how to count the cost. In considering one for yourself, either in a house you are building or as a remodeling and re-equipping venture in your present house, your thinking should begin with the three units: the range, the refrigerator and the sink. This triumvirate is the foundation on which the modern kitchen rests. It is therefore wise to inquire into the cost of these three basic units. HOUSE BEAUTIFUL takes this opportunity to show an up-to-the-minute kitchen and tell you what suitable units should cost.

The kitchen opposite appeared in last August's HOUSE BEAUTIFUL as part of a house designed by Royal Barry Wills. We repeat it because, coming from a less than $10,000 house, we believe it to be typical in size of thousands of American kitchens, and therefore a fair point of departure. It measures a modest 12′ x 12½′. But because it is sagely planned, it is entirely adequate for the house of which it is a part. One of the advantages of the modern kitchen is that it may be put into smaller space without sacrifice of efficiency. Its smaller size saves infinite steps.

The large drawing shows the proper placement of equipment in an efficient kitchen with work centers planned as they should be. The details are of suitable equipment for this size kitchen. You will find approximate prices listed with the descriptions. We have given you a choice in each case since a larger or a smaller unit may be more suitable for your own particular needs. Installation charges are not figured, as they vary too radically according to local conditions. By the same token, cabinet prices are not included. You may wish to have these built in by your contractor when he builds your house, though there are, of course, stock cabinets of wood or metal available in many sizes and we recommend you see these.

Most local representatives of the large kitchen equipment manufacturers will be able to give you individual advice. These manufacturers maintain planning services and in many cases, given the details of your own situation, will submit a complete plan for your approval. We recommend that you make a thorough study of your kitchen under the guidance of an expert. Inquire into the basic schemes available and into the cost of units and installations.

LIKE landing a seat by the wall i
your favorite restaurant, being i
vited to dinner in the alcove of
room designed by Macy for a ma
Walls are white, curtains a ri
plaid. Chairs push together to ma
a banquette. Below, accessories f
the table: A gold lustre candlestic
left, matches a square gold bow
right, Rena Rosenthal. A gla
bowl, top left, from Sweden Hou-
is massive. Gorham's Hunt Cl
silver is right in key with the mode
accessories. One white plate has
gold sign of the zodiac, Pitt Pet
One a monogram, Carole Stupe
The decanter and two glasses, le
Cauman. Two glasses right, Re
Rosenthal. Natural and white lin
luncheon set by Rosomax Campbe

CATERING FOR TWO

WITH A TABLE, SET FOR TWO, PULLED UP TO THE FIRE AND A MENU CRAFTILY PLANNED TO WIN YOUR YOUNG MAN'S HEART

FILA HIBBEN

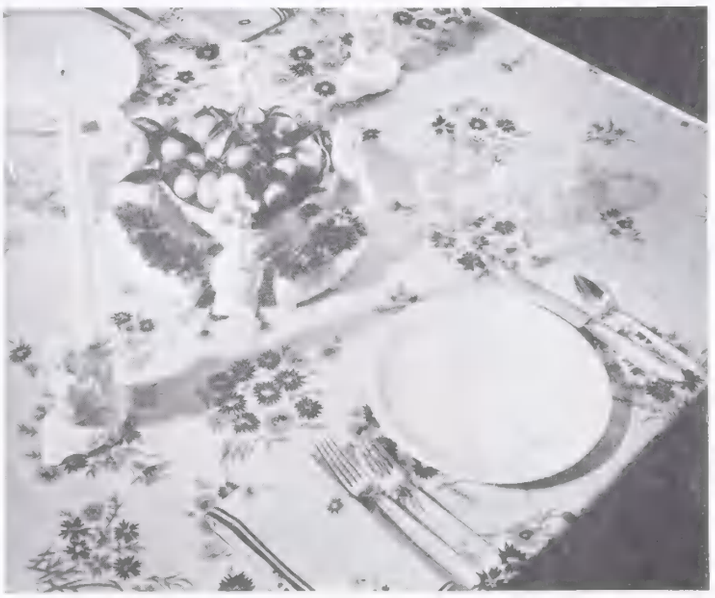
'S all very well to tell the young hostess what to have for dinner parties and buffets and big formal receptions. Life, however, isn't all parties, and the social and gustatory umphs of last night's dinner party have a tendency to pale en you are confronted with the cook's unhelpful reminder t there's that roast beef, or what's left of it, in the box. No, she doesn't think there is enough to risk ing your uncle in. But there it is, all the same.

Roast or no roast, this is the time for the best party the week. Your friends have been charming and gay l amusing. The turkey has been magnificent. But re are moments—just fleeting, incredible moments—en you have had enough turkey and enough gay nds. Is it, after all, a cloistered life you crave? Or nure and intensive domesticity? Wait a minute—it is *dinner for two.* Exactly!

Better still if the meal is called supper, and best of all t is served on a small table drawn up before an open , and shared with an old friend, or a new love, which y even be a new husband.

There are two ways of going about planning the menu such a meal. Either you make some savory and in-red dish out of the roast beef left in the icebox, or you at yourself to something much too expensive to serve numerous guests. Beef Straganoff is a perfect example the latter school of thought. Filet of beef being dear, eems something of an extravagance for a dinner party ten or twelve, whereas two slices of this choice cut set back considerably less even than a small beefsteak. l you have a really magnificent dish if you do it like s: Have the butcher cut two thin slices from the tender-n. Rub them with salt and pepper, and let stand a few nutes. Sauté a few sliced mushrooms in butter and. t before they begin to color, lay in the filets. Brown the at quickly on each side; add ¼ teaspoonful of prepared stard, 1/3 cupful of sour cream, a dash of soy sauce, and t and pepper if needed. Let the cream bubble up once or ce and serve at once. The rest of the meal is, of course, built ound the beef Straganoff. Wild rice goes beautifully with the ir cream of the filets, after which there could be a separate rse of hot French artichokes with a sauce of melted butter, non juice and Tabasco. Then a small Dutch apple cake, with ich both a jug of rich cream and hard sauce flavored with naica rum are passed. Strong black coffee, of course.

Squabs costing what they do, a dinner for two seems the gical time to serve these delectable birds. Here is a good nu in which they have the place of honor. Grilled shrimps ovençale to begin with—and not too many, but just enough whet the appetite for the squabs. The shrimp (raw and in ir shells) are broiled like this: Wash very carefully, and dry h shrimp on a clean towel. Put half a cupful of salad oil in bowl, add two sliced cloves of garlic, plenty of salt and a inding of pepper, and leave the shrimp to marinate in this mixture for an hour. Drain off the oil, and lay the shrimp on a hot grill underneath the gas broiler, or over a hot coal fire. Broil three minutes on each side, and serve at once, without removing the shells. Finger bowls are a necessity after this course. Then comes the well-roasted squab, served cold, and surrounded by a highly seasoned meat jelly (if you use canned jellied consommé, add a little this and that in the way of seasoning: a scraping of onion, a dash of Worcestershire sauce, etc.). A bowl of romaine with a French dressing is passed at the same time. To end such a fine dinner, a couple of bought pastries will be enough—cream puffs filled with whipped cream instead of custard, served with chocolate sauce.



PRIDE AND PREJUDICE. MARGUERITA MERGENTIME'S LUNCH CLOTH IS STREWN WITH BACHELOR'S BUTTONS. ON IT CUPIDS DISPORT AS CANDLE HOLDERS. THESE AND SHELL-EDGE CHINA, PITT PETRI. FOSTORIA GLASSWARE, ALTMAN. SIMPLICITY SILVER BY INTERNATIONAL STERLING

THE only thing that keeps shad roe from appearing at more dinner parties is the fact that it takes so many roes to go round, and that the price is often prohibitive. Again, the dinner for two is just the time to make one roe do for a whole meal. Start off with a hearty soup—a can of one of those new French bean and tomato soups makes a good foundation, to which may be added a little finely chopped celery, parsley and onion, a dash of soy sauce and, at the last moment, a quarter of a cupful of thin cream. Then the well-browned shad roe, surrounded by the thinnest curls of bacon; cucumbers and French dressing on side dishes, and maybe little new parsley potatoes with plenty of melted butter—depending on how (*Continued on page* 77)

MODERN AS THE ENGLISH DO IT—THE HOUSE OF MR. AND MRS. F. C. MILES, DESIGNED BY GUY MORGAN. TWO VIEWS OF THE EXTERIOR, ABOVE. JUST OPPOSITE, THE DINING ROOM. IN THE PANEL, TOP TO BOTTOM, THE LIVING ROOM, STAIR HALL AND THE MASTER BEDROOM

n the
ERKSHIRE DOWNS

HE English like their modern undiluted. Their houses nd apartments show a straightforward acceptance odern lines which, HOUSE BEAUTIFUL believes, is the er treatment of this style. Mr. Guy Morgan, architect, gned the house you see here for Mr. and Mrs. F. C. s. It is particularly appropriate that Mr. Miles, an anding designer of airplanes, should have a mod- house. Mrs. Miles is a daughter of Sir Johnston es-Robertson and the former Gertrude Elliot. It ds in a meadow near the old village of Twyford, re the land slopes up from a tributary of the Thames commands a sweeping view of the Berkshire downs. exterior is of brick, cement covered, with a chalk- e finish. Large expanses of window are not only a nctive architectural feature, but afford an almost un- ken panorama of the countryside.

r. J. Duncan Miller was the decorator. He chose lor scheme essentially white and beige with occa- al accents of bold color. The living room walls and eries are warm parchment white; couches and chairs upholstered in rough materials of slightly deeper les and the furniture is of beautiful light woods. The is light laurel green and white. In the hall the floor stairs are covered with white rubber. The great stair- window has panes of reeded glass. White glazed tz lined with grass green forms the bedroom curtains.

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MILLAR ■ HARRIS

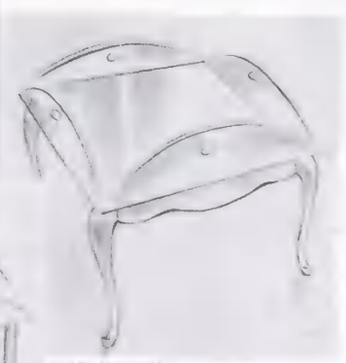
TABLING TRAYS

TURNING trays into tables will add, at moderate expense, to the charm of your living room. Incidentally, they are grand, when completed, for serving coffee or drinks. You probably have old trays that are gathering dust on a top pantry shelf right now. If you haven't, they are easy to find in shops with antique departments. A cabinet maker will make them into tables. Mr. Warren Weaver was the furniture man who computed the cost of the bases shown on these pages. Bloomingdale has already converted a number of trays and the photographs shown here are from this shop.

THE large round tray, above at the right, is so international that it may have a base which is English, French, American or Italian, even. As shown in the photograph, with bamboo legs, but without the stretchers, the base can be built for $26. The scoop leg, a variant sketched below, and the spade foot at the right, each cost $24. The tray is a generous one, made of tin. All these trays except the butler's can be lifted off their bases.

EMELIE DANIELSON

THE butler's tray, than which there is nothing grander for setting out cocktail mixings, or for serving coffee. The sides lie down flat to give you extra serving space. With a straight Chippendale legged base, as in the photograph, the base is $16. With a fretted bracket on the leg (see the left-hand sketch) it is $18. Or with a Queen Anne leg, tapering genteelly, and a scalloped apron, right-hand side, it will cost $20.



HENRY STAHLHUT

THE PRICES OF THESE COMPLETED TABLE-TRAYS, AS SHOWN AT BLOOMINGDALE'S, INCLUDE THE VALUE OF THE TRAYS WHICH ARE ALL ANTIQUES. THESE ARE NOT QUOTED. FIGURES GIVEN ARE COMPUTED ONLY ON SEPARATE BASES SO THAT YOU MAY HAVE A FAIR IDEA OF WHAT GOOD CABINET WORK OF THIS SORT SHOULD COST IN CASE YOU OWN A TRAY YOU WISH CONVERTED. ALTERNATE BASES DESIGNED BY W. WEAVER

THE large oval tin tray, engagingly decorated with a hunting scene, is photographed with a Sheraton base, sketched at the left with Regency stand and on the right with a Queen Anne. So hunt when you please. The Regency version is finished in black and gold and is especially dashing. Each base will cost you $25.

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PLATTERS of turkey or roast pig proportions are often mounted as table trays. Here is one which has a base photographed, with stretchers, which the cabinet maker will reproduce for $28. Also in mahogany, with a tapered leg but no stretchers, sketched left, $24. With the straight Sheraton leg, at the right, $24.

SUCH a tray as this one you are almost certain to have on your own pantry shelf. It costs $24 to convert it into any one of the three tables shown at the left—Chippendale, as it is in the photograph, with a black lacquer finish. Chinese Chippendale with fretwork, or with straight bamboo legs, banded together in threes.

DETAILS OF

The ENGLISH STYLE

CHART 5

DETAILS. *Windows* were one of the most beautiful features of Gothic architecture. In houses they were invariably iron casements with rectangular or latticed leaded glass, always evenly patterned, and at first were arched and traceried in exuberant designs before they sobered down to plainer openings with flat heads. Windows were small and often combined into groups with stone or oak mullions. Often they were placed close to the door to make a single architectural feature, sometimes covered by the same hood. The bay window is one of the most charming details of this style. . . . *Doors* were usually of oak, paneled or studded with heavy nails, with iron strap hinges, escutcheon plates and handles, and a doorhead with a four-centered arch. A label molding, or dripstone over door or window, was common. The Cotswolds often used gable and dormer, earlier dormers carrying up the face of the wall.

THE STYLE. "English architecture" for some
plained reason usually refers to the style devel
in Elizabethan and Jacobean times, ending i
last quarter of the seventeenth century. Its ge
characteristics were a gradual blending of cl
motives as brought by Inigo Jones and others
Italy with the old medieval or Gothic forms.
result was a hybrid, no longer of the old En
tradition nor yet classic. Nevertheless, it
utterly charming.

In England, as in France, each section spoke
different architectural vernacular, due princi
to different local materials. In Norfolk, Suffolk
Essex there is excellent brick work and also
ing or ornamental plaster. This district was
home of a large number of the Pilgrims, who
ably obtained their knowledge here of wea
boarded houses so commonly adopted in the
onies. In the Cotswolds, in the limestone
northwest of London, are the famous stone cott
whose beautiful masonry and surfacing are u
passed. In Surrey, Sussex and Kent exte
forests led to the building of houses with heavy
frames and spaces filled with brick or plaster.

The English style is still of value today bec
it embodies, more than any other architecture
mestic scale, homely simplicity and a close-to
earth quality that make it a symbol of home
a perfect example of the builder's art.

ILS. Next to the window, *himney* is the most distinc- feature of English medieval tecture. This was of stone e Cotswolds; in East Anglia s of brick with twisted and rned stacks emerging from stantial base. . . . *Fireplaces* simple with lintel of wood one with the four-centered with molded jambs, often simple decoration in the drels. Identifying features of period are the parge work any ingenious patterns, em- d or incised; linenfold pan- ; richly ornamental carving ich features as the exposed at the second story overhang on the bargeboard; the oriel ow (corbelled out from the), and the grouped casement, ften combined with the door.

HAROLD HALIDAY COSTAIN

Reversing the usual order, all main living rooms are on the second floor. Outside stairways of suspended reinforced concrete with risers and treads of natural quarry keystone bring these quarters in touch with the outdoors. The frame of the house is reinforced concrete, covered with cement blocks. The balcony is a seven-foot cantilevered concrete slab. Igor Polevitzky, architect, for Sailing W. Baruch

CONCRETE AND CEMENT BLOCKS TAKE THE SUNLIGHT IN THIS MIAMI BEACH HOUSE. NATURAL QUARRY KEYSTONE VARIES THE TEXTURE

KNOW YOUR MATERIALS?

WALLS

Exterior walls are surveyed in this second article of a series which examines the materials available for every part of the house . . . Wood, brick and stone are still the most common, but admitted disadvantages in our present methods of building with them are bringing vigorous experimentation with new materials. The first aim is to make houses less expensive. In addition, the newer materials have other advantages worth consideration.

ENTIAL REQUIREMENTS OF WALLS

. *Stability (ability to carry their own ght and that of roof and floors without kling; to resist winds and, in some lo- ties, earthquakes).*

Walls are either self-supporting (solid sonry) or backed by a skeleton or frame ch does all or most of the work. This ne, until recently of wood, is now not ommonly of steel. In California several hitects have worked out a special type construction to withstand earthquakes, method employing a shape that re- nds only to the shorter, less destructive es which do little harm.

. *Protection against the weather, includ- heat, cold, rain and dampness.*

Proper construction and insulation are modern means of providing this pro- ion rather than mere thickness. In , the thick wall is no longer the desir- e wall. The 3″ wall of modern materials es as much insulation value to house ls as 13″ of solid masonry.

. *Resistance to weather (depreciation sed by the elements).*

Reasonable permanence is most impor- t. The jerry-built house begins to de- orate the first year. This is often due as h to the wrong use of materials as to qualities of the materials themselves.

DESIRABLE VIRTUES

n addition to the foregoing essentials it lesirable that walls should also be

Fireproof or fire-resisting.
Verminproof.
Requiring minimum upkeep.
Of constant dimension (not expanding or contracting).
Insulated against noise (many of the insulating materials are effective against noise as well as against heat and cold).
Flexible enough to permit future additions.
Relatively inexpensive.
Quickly assembled.
Thin, to conserve space.
10. Built of large, light-weight units to reduce labor of handling.
11. Capable of tight jointing of parts.

MATERIALS TO CHOOSE FROM

For the Frame

WOOD. The frames of our seventeenth and early eighteenth century wooden houses were of heavy timbers elaborately joined. Spaces between uprights were filled with wattle and clay, hay or straw and clay, or bricks. This was the typical English construction and was continued here because it was familiar and because wood was plentiful. Later lighter members were used and spaced much closer together. A well-braced frame, of seasoned wood, of timbers large enough to serve their purpose and securely nailed, makes an entirely satisfactory frame for the average house as far as strength goes. It is the one most commonly used today. Its disadvantages are those inherent in the qualities of wood.

STEEL. Framing the house as the skyscraper is framed, with heavy steel members taking all the weight, is no longer advocated. Instead light structural shapes or strip-steel framing members, and occasionally tubular steel, are being used. These are welded or bolted together at the site. A difficulty in the use of steel is the fastening of other materials to it. Recently special systems have been worked out which make nailing possible. There are five such systems; there are over fifty which make use of steel for house construction. There is also the "frameless" steel house. In this, sheet steel formed into panels with corrugations or cells serves as support and also base for the covering. The advantages of steel are that it has great strength in proportion to its weight; is proof against fire and vermin; is relatively inert; and is widely available. Its disadvantage is its cost. Steel costs two and one half times as much as lumber. To offset this it must be reduced in amount. This can be done by spacing steel members farther apart, which is possible because of their greater strength, although even with this advantage steel is still more expensive. Steel must be protected against rust.

OTHER. Typical of the aggressive experimentation that is being done in the residential field by some of the large manufacturers is the recent adaptation of gypsum for the complete structural core of a house. Reinforced gypsum studs 4″ x 4″ spaced 4.5′ on centers were used for a house just finished in New Jersey. Gypsum is of light weight, easily handled, can be sawed and nailed like wood, is fire-resisting and verminproof.

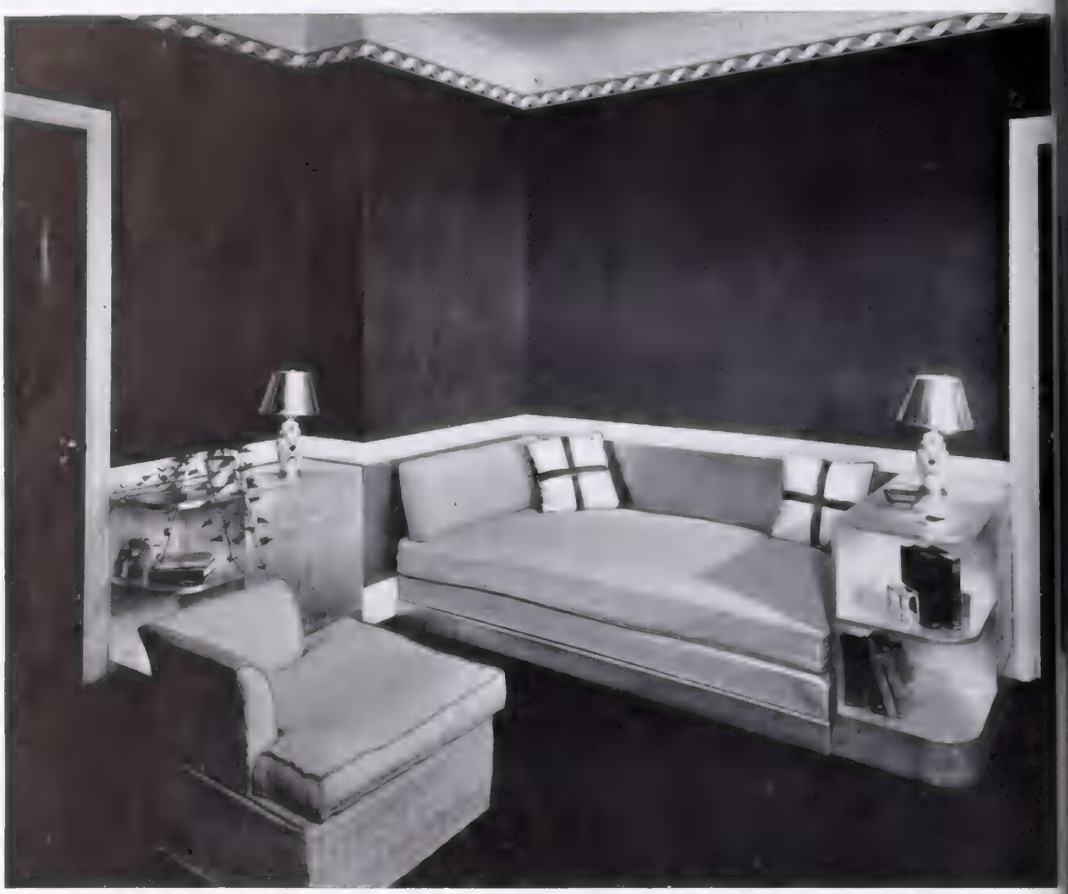
There are other frameless methods of building largely employed in the prefabricated houses or houses using prefabricated panels. These were discussed in "Packaged Houses," December HOUSE BEAUTIFUL.

For the Outside Walls

WOOD. The wood wall is still the most common and the least expensive. It is usually of shingles, clapboards, siding or matched boarding. *Shingles* may be sawed or split; the best are cut across the grain; they come in 16″, and 18″ and 24″ lengths (they should not be exposed more than 7½″, or 8½″ and 11″ respectively) and in varying thicknesses. The so-called hand-made ones are the heaviest and give the most interesting texture. Ready-stained shingles are more uniform in color and more enduring than those stained on the job. A good stain contains a large proportion of creosote. Shingles must be applied to wood, since substitute sheathings have not sufficient nail-holding power. Shingles are especially appropriate for a house of informal type.

Clapboards and siding are terms often used interchangeably, but in common practice clapboards are boards approximately 5½″ wide, 3/16″ thick at the top and ½″ at the bottom and laid to overlap with an air space left behind. Siding averages 8″ wide, and ¼″ at the top and ⅞″ at the bottom and is beveled at the bottom to allow for an overlap so that the back of the board lies flat against the sheathing. There are different ways of beveling these edges. Clapboards give a different scale to a house than does coarser siding. Siding is effective if the house is designed for it, but it is not usually interchangeable with clapboards. (*Continued on page* 76)

COUCHES BY DAY



BOY's room designed by Jose
Mullen for Mrs. William Hamm
slough's apartment. The couch
reality a bed) is silver-leafed, h
a yellow linen, self-patterned cov
let, blue and white linen pillo

MISS DOROTHY SHAVER'S built
bed and bookcases are one, shini
white, the daybed covered wi
silver satin. At her feet, a fur r
At her side, an orchid chair.
her background, pale pink wal

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A COUCH for coffee and talk. Later, it will become John A. Gartman's bed. But now it is a white enamel couch with glass knobs and over it yellow crash in a chevron weave. The coffee table doubles adroitly as night table when it is pulled up close.

IN Tom Murray Baker's apartment, the daybed has its arms, or head and foot, upholstered in gold silk with little flowers striping it. The pillows match, but the mattress cover and bolsters are solid color. This is an ideal scheme for a formal room.

BED used to be a ship under full sail, a thing of canopies and curtains, regally tall, imposing and lumpy. If ave ever punched beds at Versailles Fontainebleau when the guards' stout were turned, you know that we do now. For beds are smoother, more ined, neater. They are not galleons ories and for all they're small, they're ped with bookcases, shelves, drawers proper reading lights. They are so manlike that they are not, in a re- ed sense, beds at all, but rather es, craftily convertible at nightfall sleeping places. The rooms in which stand can be used as libraries, living s, play rooms, rooms-of-all-work. The -bed is as incidental and matter-of- as a chair. It is in its nature to be e, inconspicuous, with pillows or rs piled orientally upon it.

of these bed-couches are built around ery best obtainable box springs and esses. The original daybed was apt skimpy in size and none too downy. s a place where you slept by necessity, hoice. Now, with ever so many people ing by choice on studio couches, pro- e is reversed. Buy a good spring and ess. Then, as you can afford it, build e sort of frame you want. After all, rame is in the eye of the beholder but attress is in the small of your back.

EMELIE DANIELSON

Time Table

AND PERENNIALS TO CHOOSE

BOTANICAL NAME	COMMON NAME	HEIGHT	COLOR—TIME	REMARKS
Alyssum saxatile var. compactum	Dwarf Alyssum	6″—9″	Yellow—late Apr. and May	Shear after blooming.
Alys. argenteum	Silver Alyssum	12″	Yellow—June	
Alys. rostratum	Yellowhead Alys.	9″—12″	Yellow—May	
Anchusa myosotidiflora	Siberian Bugloss	12″	Blue—May	Stout growth.
Anemone hupehensis	Chinese Anemone	1′—1½′	Lavender—pink—Aug.	Rich soil, semi-shade.
Anemone japonica	Japanese Anemone	2′—3′	Pink, red, white—Sept.	Rich soil, semi-shade.
Aquilegia (various)	Columbines	1′—3′	Blue, pink, yellow, white—May	Graceful.
Arabis albida	Wallcress	6″—9″	White—late Apr.	Cut back after bloom.
Arenaria montana	Mt. Sandwort	9″	White—May	
Armeria (see Statice)				
Asclepias tuberosa	Butterflyweed	2′	Orange—July	Light soil, sun.
Asperula odorata	Sweet Woodruff	6″	White—May—fragrant	Moist soil, shade.
Aster dumosus hyb.	Dwarf Hyb. Border Asters	12″	Pink, blue white—Sept.	New, compact growth.
Aubrietia deltoidea	Common Aubrieta	6″—9″	Purple—Apr.	Cut back after bloom.
Campanula (see text)				
Cerastium tomentosum	Snow-in-Summer	6″	White—May—	Cut back after bloom.
Chrysanthemum arcticum	Arctic Chrysanthemum	1′—1½′	White—Sept.	For fall effects.
Chrys. coreanum	Korean Chrys.	2′	White—Oct.	For fall effects.
Chrys. cor. hyb.	Korean Hybrids	2′	(see text)	
Coreopsis lanc. grandiflora	Coreopsis	1½′—2′	Yellow—June	Divide often.
Delphinium grand. chinense	Slender Larkspur	1′—2′	Blue—late June	Dainty foliage.
Dianthus	Pinks (see text)			
Dicentra eximia	Fringed Bleedingheart	12″	Rose pink—May	Good foliage, long blooming period.
Digitalis Isabellina	Foxglove	2′	Yellow—June	Considered a perennial.
Epimedium macranthum	Longspur Epimedium	12″	Creamy—May	Good foliage.
Gaillardia aristata	Gaillardia	2′	Red and yellow—June	Divide often.
Geranium sanguineum	Bloodred Cranesbill	1′—1½′	Red—June	Good foliage.
Geum in variety	Geum	12″	Yellow, orange, red—June	Bright colored plants.
Gypsophila repens	Creeping Gypsophila	6″	White—late May	Dainty trailing plants.
Helianthemum chamaecistus	Sun Rose	6″	Yellow, orange, pink—late May	Light soil, sun.
Heuchera sanguinea	Coral Bells	1½′	Pink—June	Rich, moist loam.
Iberis sempervirens	Candytuft	9″—12″	White—May	Cut back after bloom.
Iris, various	Iris	6″—3′	Various colors—April, May, June	Divide the larger ones often.
Lavandula officinalis	Lavender	12″	Blue—July	Gray leaved plant.
Linum perenne	Blue Flax	1′—1½′	Soft blue—May	Dainty wiry plants.
Linum flavum	Golden Flax	1′—1½′	Yellow—June	More compact growth.
Papaver (various)	Poppy	1′—3′	Yellow, orange, red, pink—May, June	Iceland and Oriental Poppies in many colors.
Phlox divaricata	Blue Phlox	12″	Soft blue, fragrant	Rich soil, semi-shade.
Platycodon mariesi	Balloonflower	12″	Deep blue—June	Good color.
Polemonium reptans	Creeping P.	12″	Blue—May	Rich soil, semi-shade.
Pyrethrum roseum	Painted Lady	1′—2′	Pink—May	Rich soil, sun.
Saponaria ocymoides	Rock Soapwort	6″—9″	Pink—May	Good edging plant.
Scabiosa caucasica	Pin-cushion Flower	1′—2′	Light blue—June	Light soil, sun.
Sedum (various)	Stonecrop	3″—2′	Various	Mostly trailing plants.
Statice armeria	Thrift	6″—12″	Red—June	Tufted plants.
Teucrium chamaedrys	Germander	9″—12″	Red—July	Good foliage.
Thymus serpyllum	Creeping Thyme	3″	Pinkish—June	Creeping plants.
Trollius europaeus	Globeflower	12″	Yellow—May	Rich soil, semi-shade.
Tunica saxifraga	Tunicflower	6″—9″	White—July	Dainty foliage and flowers.

For Ceratostigma plumbaginoides, Veronica and Viola see text

PERENNIALS *for* SMALL BORDERS

by HOWARD R. SEBOLD

SELECTING perennials for small borders is like choosing the decorative elements for small friendly rooms. These items are the touches which reveal the character and personality of the owner. Smaller plants encourage close inspection and personal care, and their presence implies a sympathetic gardener, one who has given up the boldness of large things for the quiet and charm of the less insistent plants. These small plants should be grown in small borders near the garden house or terrace, in order that they may be enjoyed at close range.

Many plants are available, and in selecting for the small border you are not limited in choice. Simplicity maintains order in the small area, so that repetition of the same plant will often be more effective than too much variety. The main difficulty that you will encounter is the problem of maintaining continuous bloom. In some borders it may not be necessary to have bloom throughout the season, because they may be set aside as definitely one-season affairs.

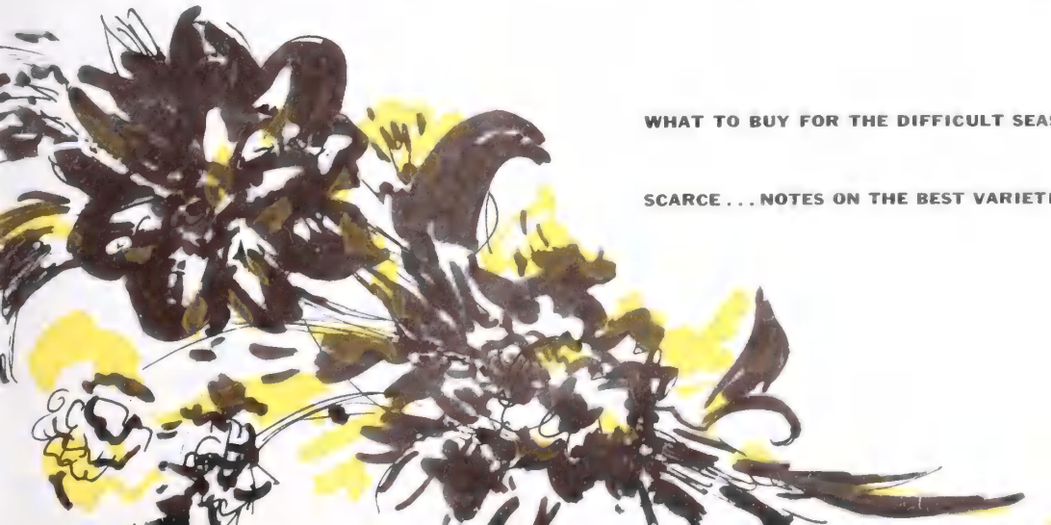
Such is the case with small areas which are thought of as spring gardens or July gardens or fall gardens. On the other hand, where the border is to be seen at all seasons, as is usually the case with the small gardens, it is necessary to have bloom distributed throughout at all times. This is somewhat difficult inasmuch as the majority of small plants bloom in the spring. Your special efforts should therefore be bent toward choosing as many as are available of those plants which bloom in the summer and fall. Even then the variety is limited; the best procedure is to repeat what there is several times. Plumbago (*Ceratostigma plumbaginoides*) is practically the only summer and fall blooming plant of trailing habit suitable as a typical edging plant. It has deep blue flowers borne in profusion from the first of August until frost. It grows only six or eight inches tall, has good bronzy foliage, and is so useful because of its time of bloom and habit of growth that it should be repeated several times.

Another group of plants for fall bloom is the dwarf hybrid border Asters (*Aster dumosus* hybrids). Until the introduction of these a few years ago, Asters were mainly thought of as tall plants for the back of the border. Now, however, there are these excellent dwarf Asters growing about one foot high, and forming dense compact bushes, especially suited to the small border, bringing to the latter the typical Aster flower in ranges of color through pink, blue and white. They bloom in September, the time of bloom and color varying according to the named varieties under which they are sold: Countess of Dudley, Lady Henry Maddocks, Marjorie, Nancy Ronald, Snowsprite, Victor and others.

The fall of the year suggests Chrysanthemums. Hitherto they have been thought of as large and rather too leggy for the small border. However, there are now available hybrid Korean Chrysanthemums (*Chrysanthemum coreanum* hybrids), sold under varietal names according to their autumnal colors of bronzes, yellows and reds. They are patented plants blooming in October, and being crosses of the Korean Chrysanthemum with the autumn Chrysanthemum, they have more bushy habits than many of the latter.

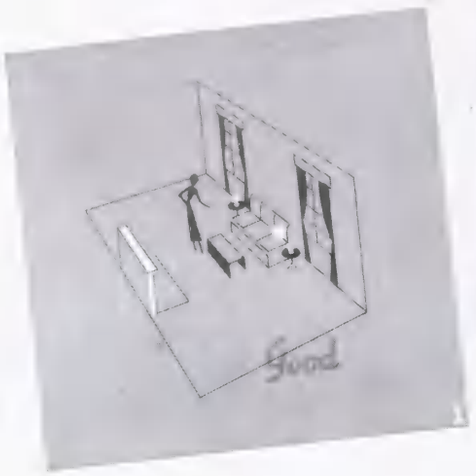
THEIR time of bloom is late, and they fill in a very bare period in the flower border. Their lateness of bloom means that they have taken space in the border the whole season with no flowers until the end of the season. This is not meant as an objection, but as something to take into consideration in using them. In a small border, it is not advisable to allot much space for the whole season to plants blooming at the end, for the reason that they take space from other plants which might be contributing their color earlier. If only a few of the Chrysanthemums are used in the border, they bloom after everything else and look rather sparse. Therefore, it is suggested that they are most effectively used in small borders which can be definitely considered as fall borders. They can then be massed in sufficient numbers to be very showy.

The Chinese and Japanese Anemones are graceful subjects to give late summer and fall bloom, especially in a shady part of the small border. The Chinese Anemone (*Anemone hupehensis*) starts to bloom in late August, and the Japanese (*Anemone japonica* and varieties) starts in September. The Chinese are smaller growing and (*Continued on page* 75)



WHAT TO BUY FOR THE DIFFICULT SEASONS WHEN LITTLE THINGS ARE

SCARCE . . . NOTES ON THE BEST VARIETIES . . . PLANTING LIST OPPOSITE



DESIGN AS *YOU* LIVE

by ETHEL B. POWER

SATISFACTORY HOUSES COME ONLY TO THOSE WHO CONSIDER IN ADVANCE HOW THEY WILL BE USED. DISCUSS EACH ROOM WITH YOUR ARCHITECT—YOU'LL SAVE AT THE START

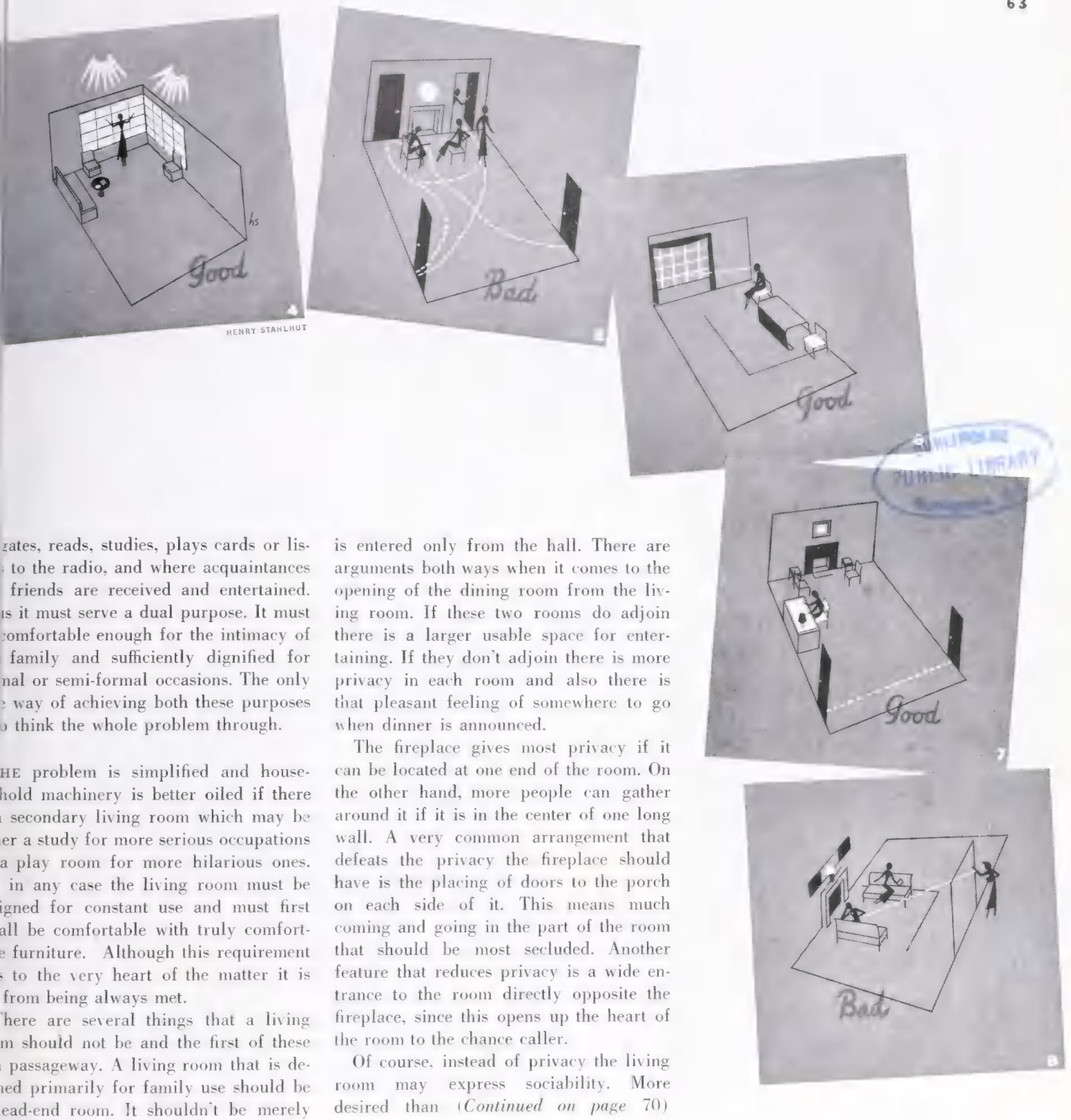
EDITOR'S NOTE: There is a new point of view toward building: it puts the plan *of the house first, ahead of its* appearance. *At the outset it encourages you to think of the way you want to live in the house instead of the way you want it to look. To show* HOUSE BEAUTIFUL *readers those points which should be considered when they first approach their architects, we have prepared a series of articles which take up the parts of the house: living room, dining room, bedrooms and closets, kitchen and pantry. This first article discusses the living room.*

TOO often in the past first discussions between client and architect have been on the style of the house—whether it should be Colonial, English Cottage, Georgian, or some other period. "I want a house just like this," the client has demanded, presenting an illustration torn from a magazine. Now she is learning to say, "I want a house that will turn its back to the street and give me complete privacy," or "I want a house in which I can entertain a dozen people without feeling crowded or having to move the furniture out into the garage." In other words, the demands the family will make on the house and not the period it will represent constitute the subject of the first interviews between client and architect.

Thus such questions as use, the amount of space needed, orientation, window area and desired furniture are considered for each room in turn. Then the rooms are fitted together and logically connected, with communication between them made as direct as possible without great loss space or the necessity of retracing steps.

As an example of the two ways of a proaching the problem, consider for moment the matter of windows. T purpose of the window obviously is admit light and air and to bring into t house a feeling of the out-of-doors. B our preoccupation with style has tempt us to think of the window as primarily element in the composition of the exteri a spot that must, as seen from the outsid make with other windows a nicely ba anced or rhythmic design. In class architecture, for instance, we have a cepted the fact that window spacing on o side of the entrance must be repeated the other side, regardless of the requir ments of the rooms inside. And in hous of this type it is not uncommon to find stairway running by a window, an awk ward arrangement, or even, sometimes, window divided by a partition! Now w are more concerned with putting windo where they are wanted to bring the ma imum of sun or a particularly fine vie into the room. Afterward the demands composition are adjusted with those usefulness. And it is one of the importa duties of the architect to reconcile thes two points of view. With so much of th point of view in mind, turn now to specifi consideration of the living room.

USE. To begin with the living room, th problem in designing this room is compl cated by the fact that in most small house it is both the place where the family co



gates, reads, studies, plays cards or lis- to the radio, and where acquaintances friends are received and entertained. is it must serve a dual purpose. It must comfortable enough for the intimacy of family and sufficiently dignified for nal or semi-formal occasions. The only way of achieving both these purposes think the whole problem through.

HE problem is simplified and house- hold machinery is better oiled if there secondary living room which may be er a study for more serious occupations a play room for more hilarious ones. in any case the living room must be igned for constant use and must first all be comfortable with truly comfort- e furniture. Although this requirement s to the very heart of the matter it is from being always met.

here are several things that a living m should not be and the first of these passageway. A living room that is de- ed primarily for family use should be ead-end room. It shouldn't be merely nk with another room. If it does com- nicate with the dining room, the traffic es to this room should not pass through more intimate groups of furniture. rrying this idea of seclusion to the thest sensible point, its chief character- c is privacy. In such a room there are fewest possible doors. One from the l and one to the porch are usually ough to take care of average require- nts. These will, if possible, be near ether and at one end. Too many doors e to a room the feeling of leaking out all directions, especially if they are tributed to all four walls. If there is a dy it is usually better for its own sake d for the sake of the living room if it is entered only from the hall. There are arguments both ways when it comes to the opening of the dining room from the living room. If these two rooms do adjoin there is a larger usable space for entertaining. If they don't adjoin there is more privacy in each room and also there is that pleasant feeling of somewhere to go when dinner is announced.

The fireplace gives most privacy if it can be located at one end of the room. On the other hand, more people can gather around it if it is in the center of one long wall. A very common arrangement that defeats the privacy the fireplace should have is the placing of doors to the porch on each side of it. This means much coming and going in the part of the room that should be most secluded. Another feature that reduces privacy is a wide entrance to the room directly opposite the fireplace, since this opens up the heart of the room to the chance caller.

Of course, instead of privacy the living room may express sociability. More desired than (*Continued on page* 70)

EIGHT POINTS TO CONSIDER IN PLANNING A LIVING ROOM

AS ILLUSTRATED IN THE SKETCHES

1. If the room is narrow and there is a fireplace in the long wall, there should be a wall space directly opposite large enough to take a sofa and tables.

2. Furniture should not be placed haphazardly. Important pieces should be related both to each other and to the background.

3. If maximum light and air are desired, plan the house accordingly. Small windows heavily draped may cut out fifty percent of the light.

4. South and west exposures get the most sun.

5. Doors on each side of the fireplace make traffic lanes where there should be seclusion. Too many doors also defeat privacy.

6. Have window sills below the eye of a person seated so that a full view through the window can be obtained.

7. Keep doors to two if possible and have them at one end of the room. If privacy is most highly desired the living room should be a dead-end room.

8. A large opening opposite the fireplace opens the heart of the room to callers.

Conducted by ETHEL B. POWER

PLEASE TELL ME

EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

QUESTION 375: *I am adding a new living room to my house. The walls are to be wood paneled and I wish to avoid plaster. Would you approve of the use of insulating board for the ceiling? If so, how should it be used and what is the best way to finish it?*

ANSWER: The use of insulating board is a logical solution to your problem. The difficulty it presents is in the treatment of the joints. To allow for expansion and avoid the buckling which may result if the boards are butted they must be set with a little space between them. Manufacturers of some of them recommend as much as ¼". To make these joints entirely inconspicuous is difficult if not impossible. The method offering the most satisfactory results is the one in which a 2" or 3" strip of muslin or buckram tape is embedded in Swedish putty applied to the joint, which has been previously sand-papered for at least 3" on each side to receive it. The cloth tape must be pressed firmly into the putty until it touches the board and the putty must be spread along each side of the tape for an inch or more to prevent a noticeable projection at the edges of the tape. If properly done and covered with canvas, sized and painted, a nearly perfect surface is produced. Later, however, dust may collect on even the slight unevenness this treatment gives and accent these joints, a result to be avoided only by constant cleaning. An alternative is to acknowledge the joints. I have seen a successful ceiling in which the board in the form of tile several feet square with all four edges beveled was used. The boards may be whitened with water paints or sized and painted. If your ceiling lends itself to a beamed treatment and beams can be spaced the width of the board, joints between board and beam and board and side walls can be covered with a small wood molding. This is perhaps the simplest solution to the problem. When this board is whitened it is difficult to distinguish between it and plaster.

QUESTION 376: *May a house in English cottage style be developed with shingled exterior with only a small amount of stucco and half timber work on a gable?*

ANSWER: I assume that you wish to know whether such a treatment would be authentic. If this is so my answer is "No." Half timber is primarily a method of construction, and is used authentically only when the house is framed with heavy timbers which are exposed on the outside with spaces between filled in with a nogging of some kind which may then be stuccoed. Delightful as this type of wall may be to the eye, it is not practical in this country either from the point of view of good construction or reasonable first cost. Imitations of this by means of strips of board applied over stucco are makeshifts.

There may be in England examples of this type of house in which the upper floor has been shingled and some of these may have a projecting gable with the stucco and half timber work still visible, but if so the shingles are a later addition. For a small cottage in the low or medium price range it is better to use only one material. If your desires and budget call for shingles use them throughout and rely upon mass, proportions, roof pitch, etc., to give an "English cottage" feeling to your house.

QUESTION 377: *I should like to finish the inside walls of my summer house in wood. The living room, with its field stone fireplace, lends itself well to feather-edged sheathing of knotty pine, but I dislike the idea of using it in all six rooms. What other possibilities are there?*

ANSWER: There are several. In the first place the sheathing may be varied in width and in the detail of the moldings, an being laid horizontally instead of vert ly. Matched boards with smooth surf will give another treatment which is i pensive and which lends itself especi well to painting. You may get variety these by using different colors in pain stain or they may be paint-stained, i painted with some of the paint rubbed while still wet.

QUESTION 378: *Will you give me direct for the proper method of using stucco a wood frame house to avoid the unsig cracks which are so often seen in a wal this kind?*

ANSWER: Good materials and expert wo manship are the fundamental requireme for a good stucco job. Foundation w must be so constructed as to carry necessary weight properly, not settle evenly nor be moved by frost action. T wood frame must be designed for adequ strength, minimum amount of uneq shrinkage and must be stiff enough to sist wind pressure. By these measu movement and with it strain on the stu are reduced. If sheathed with wood boards must be laid horizontally a fastened securely to each stud. Good pr tice covers the sheathing with a hea waterproof building paper applied ho zontally, started at the base of the wall a laid with each strip lapping over the st below at least two inches. Tops of windo and doors and any other point where th is danger of water getting behind the stuc should be flashed with metal flashi Window sills and other projections shou have properly designed drips; all expos horizontal surfaces should have sufficie pitch to prevent accumulation of wat The base for stucco should be metal la applied either to wood furring strips applied with special furring nails or furring device to hold it away from t sheathing and permit a good bond for t plaster. It should overlap at least tw inches and should be well wrapped arou corners and fastened. Some types are sel furring, some are combined with the buil ing paper, but all must be properly a tached to the wall to give good service. good stucco job is applied in three coat The first should be forced through th metal lath for thorough bonding, heavil cross-scratched and allowed to dry f about five days. The second coat should b one-half inch thick, left with a rough su face to give a bond for the finish coat an allowed to cure about ten days, at whic time the final coat is applied. The fina coat should be protected from rain an frost until thoroughly set and dry.

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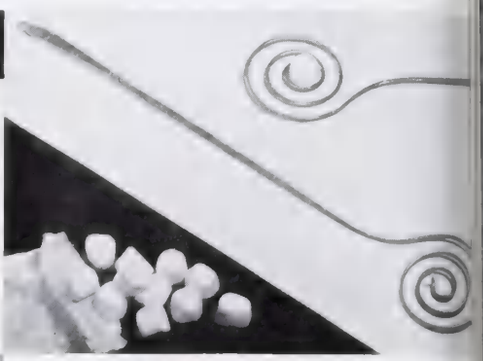

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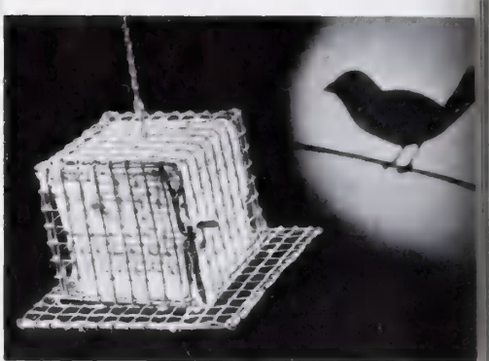

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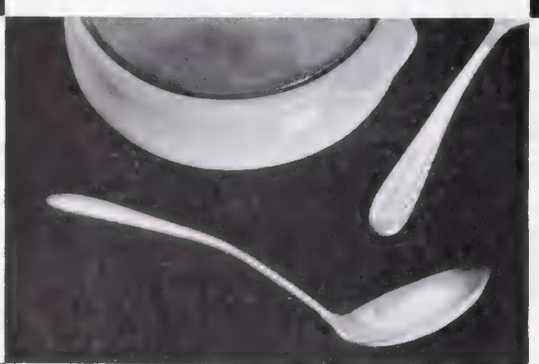

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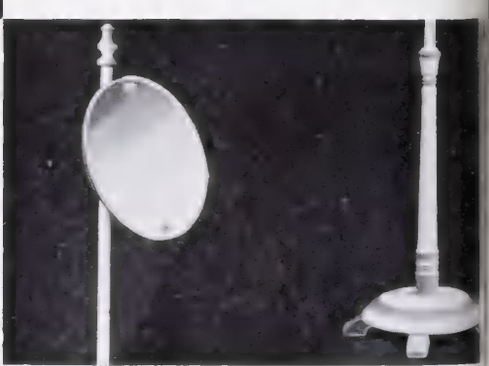

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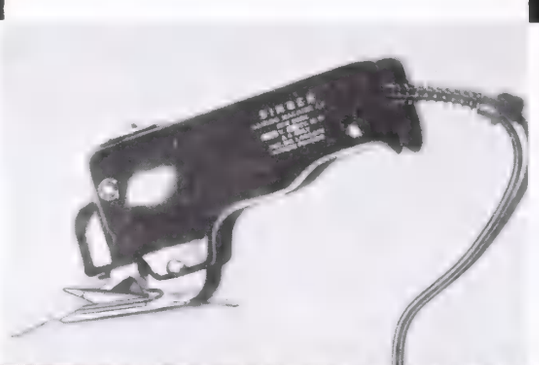

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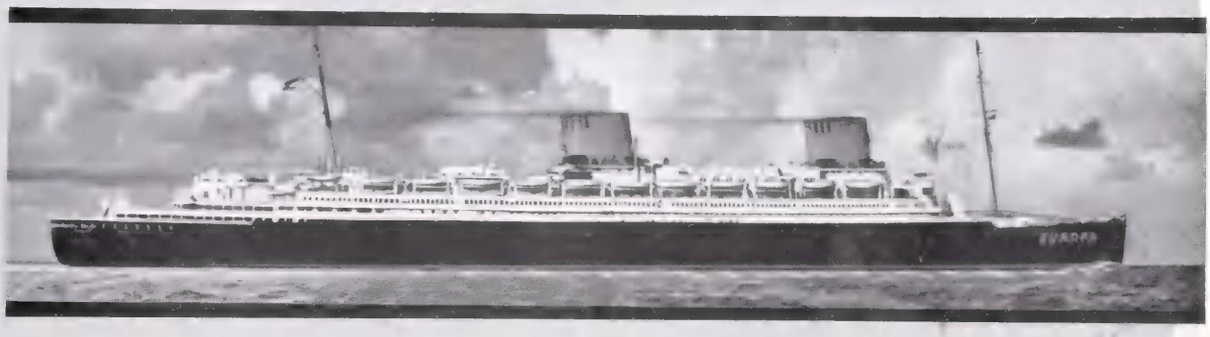

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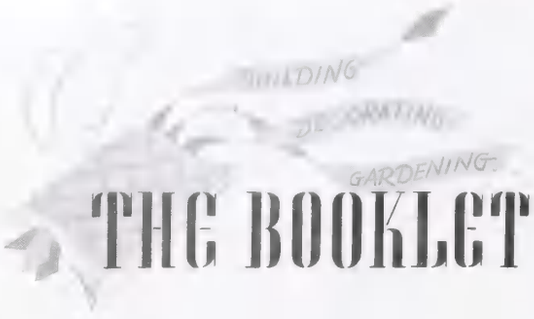

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In winter the beds are tucked away under salt hay

FOUR SEASONS IN THE SMALL GARDEN

by HELEN VAN PELT WILSON

TER is leaving my garden. The air owing through my open bedroom nt this February evening bears otle augury of spring. Today I Snowdrops opening beneath the ickle bush. The buds on the edge are swelling. New green are pushing up from the smaller

ite of these promises of coming I view winter's passing with a r to me the dormant season is the loveliest in my little garden. ality of absolute rest is so ap-. No garden duty rises to re-me in winter; there is no insect scotch, no weed to pull. Peace in the winter season.

little is this cold weather quality red. Garden lovers plan for a pring, a brilliant summer, a flam-autumn—but in winter they are n content to hug the fire, tucking rden away in safe but unsightly ive covering. And a whole sea-true loveliness is thereby missed. aker of a small garden should certain features for each season. ed not limit the effects to spring ummer alone.

t is there in my winter garden aws me so often to the window ll December days? I think first t is the simplicity and charm of sign, and the interesting topog-we created from an uninteresting All this is easily enjoyed from stern window.

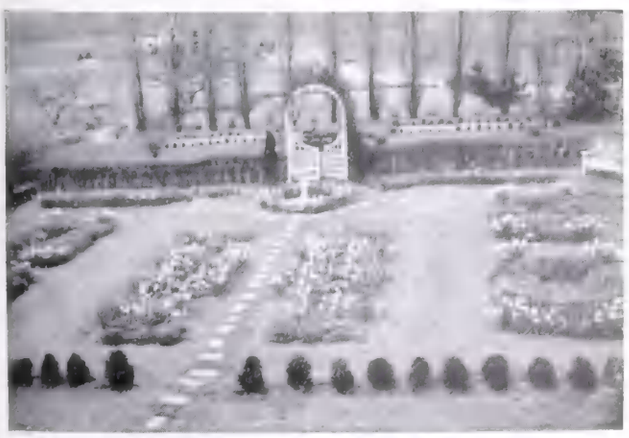
n we planned our home we t of it in relation to a garden. The center hall with its double Dutch doors is really the beginning of a garden path. One steps from it to a flagstone walk that passes through a series of small garden plots—first a green sitting-room garden, then the formal garden of which I write today, and beyond that the Rose garden. The path in the formal garden is bisected by another revealing a far vista of green lawn and distant plumy Apple trees. Such a vista is an addition to the small garden because it gives an illusion of spaciousness.

The land slopes a little here at the back of the house, so my formal garden was cut out on three descending levels. The beds are in balanced formation and on a clear, frosty night the white vase-shaped fountain, the vine-hung archway, and the garden bench (which, being part of the design, is never taken indoors), make a lovely restful picture. The plants are protected with a thin layer of salt hay, concealed and held in place with Hemlock boughs.

A FEW evergreens are essential to winter. I have two sentinel Cannarts' Cedars beside the gate, and a gracious *Biota orientalis* in contrast to the white bench. Low green Boxwood outlines two sides, while California Privet is used across the back so that it can be trimmed in three levels to emphasize the three slopes of the garden. The edging of four of the beds is the evergreen Iberis.

In spring the rhythmic arrangement of oblong beds so striking in winter is

(*Continued on page* 81)



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DESIGN AS YOU LIVE

CONTINUED FROM PAGE 63

seclusion may be open areas for entertaining, room opening into room, perhaps even without partitions, so that there is no separation between hall and living room and dining room. This is another way to regard the living room and an entirely defensible one. It is, in fact, the one expressed in most houses of a modern style.

Both this attitude toward the house and the fact that our houses have been shrinking in size during the past five or ten years have brought about the combined living room and dining room. This plan has advantages and disadvantages. Among the advantages are these: it gives a feeling of size to a very small house if these two areas are thrown together, giving one fairly large room instead of two boxlike ones; it permits the dining room area to be used more easily for other purposes than just dining and so is more economical of space; it gives an extensible dining space when entertaining on a larger scale is desired. Among the disadvantages are these: it is not always easy to plan the room to give this part the desired privacy; it often makes the living room harder to furnish, especially if the dining space is an alcove at right angles to the long axis of the room.

ORIENTATION. Except in warm climates, the general desire is to give the living room a southwest exposure so that it will have the maximum of sun. Of course other objectives may outweigh this. For instance, a position giving greater privacy or a closer relation to the garden may be more desired and may necessitate a less favorable location in relation to the sun.

SIZE AND PROPORTION. Most living rooms are oblong because the oblong space fits better into the average small plan. The square room can be furnished successfully if the openings are carefully placed. Common sizes in the smaller house are 12′ to 18′ wide and 20′ to 30′ long. But the living room should be at least 14′ wide (16′ is better) if the couch and table grouping are to be placed at right angles to a fireplace in the long wall. If the couch cannot be placed thus there should be an unbroken wall space large enough for it directly opposite the fireplace when the fireplace is in a long wall, and against the wall near it if the fireplace is at one end.

For rooms of the sizes mentioned a height of 8′, 7′8″ or even 7′6″ is pleasant. Undoubtedly one of the reasons why we respond so readily to the appeal of the living room in a really old Colonial house is due to the low ceiling. A living room a story and a half or two stories high with exposed rafters is often seen in the English type of house. It strikes a somewhat romantic note. But before insisting upon this you should feel sure that it is the kind of room you will continue to want to live with, and also that you desire it sufficiently to pay the cost of the loss of space it entails.

WINDOWS AND WALL SPACES. If the house grows from the inside out, as it does in this new way of looking at it, then the windows are placed not only where you most want the light and the view; they are also planned for a ant rhythm of opening and wal inside and to provide wall space enough to take requisite furnitu broken wall areas are of value reasons: they are restful in con the more exciting windows and necessary for large pieces of fu

The proportions and type of will be definitely based upon th tecture of the house. But if yo fixed ideas about windows the undoubtedly influence the st house you choose. If you like lar dow areas you will not want, stance, a Colonial house. On th hand, small panes of glass have mestic scale and one that we customed to. For this reason th still favorites in spite of the fa they cannot be considered th means of lighting a room or brin the most sunlight. The placing windows in the extreme corners room has the advantage of plenty of unbroken walls and o gating windows in parts of th that are difficult to furnish. A pleasanter if window sills are be eye of a person seated so that th full view of the out-of-doors.

ESSENTIAL FURNITURE GROUP sofa and comfortable chairs, a table for lamp and books, end for lamps, low tables for tra cigarettes, writing table or se piano or radio, constitute the furniture for the living room. grouping should be in definit tion to use and to the architec the room. In other words piece be grouped both for comfort a appearance. They must be l related to each other in order t tion to best advantage and they be related to each other and t background with due regard to l order and other laws of comp Put in a nutshell, the room and ture must be organized.

LIGHT. Artificial light is bein more and more in ways that a sistent with the unlimited supp accessibility of electricity. L being introduced by sources whi larger areas of light than do or the old type of wall fixtur lighting, which may be by m large flush panels in wall or wall columns, continuous ligh cealed behind a cornice or a beam, and other such means. planned to give both a general light and local light. Such light as these are inconspicuous. The less than the light itself. Wit light becomes primarily a me seeing and is used to illumi things we want to see rather tha be seen. Light should pervade th as heat now does compared w localized heat of the erstwhile f or stove. This new type of ligh not inexpensive. When it becom will be much more generally Wall fixtures will be retained p for their decorative effect and es in period rooms. Few rooms are adequately lighted. The living especially should have provision abundance of general lightin ample local lights planned in relation to groups of furniture.

ERIOR ARCHITECTURE. So far we ught only of the plan of the om: the relation of its parts to T is is the first step. The next one nk of the kind of room it is Whatever character of house settled upon the living room will conform to it. If it is to odern house and a small one hin a limited budget the deco- lects will have probably to be by means of color and texture han by any architectural elabo- f it is to be a house of tradi- chitecture the detail of mantel, okcases and cornice will follow less closely that established by t. But even in these houses the toward simpler woodwork. The ion of moldings wherever feas- ns fewer places for dust to col- narrow, inconspicuous base- ith beveled edge 4" or 6" wide mple trim of 4" or even 3" are ory for the average room. In , there will be no cornice or ery simple molding.

st without exception the chief tural feature of the living room the fireplace. This may range e with a simple enframement inexpensive small house to a laborate treatment which may an entire paneled wall or a sur- f bookcases. If the fireplace is narrow end of the room this is asily done. Paneling here does essarily mean that it must be other walls also.

ases, wherever they are placed, be designed for the room and space they are to occupy. They be thought of as an architec- ature as much as a useful one. built into the depth of the wall, ossible by furring out, usually more finished appearance to the In a room devoted entirely to where maximum shelving is de- hey may extend from floor to But for the living room it is better to build them above cup- useful for magazines, games ch. This keeps the books away he floor. Generally bookcases tter if they are carried to the especially when they are built e panels. This, however, is not true. Often it may be better to hem with the tops of doors and s.

actual character of furnishings l depends upon the way the to be used—that is, the type of t is to be. This depends in turn upon the type of house it is to be. If the room is to be much used in the daytime and sunlight and a feeling of the out-of-doors are desired, the windows will be lightly curtained. For such a room heavy draperies which may reduce the light by as much as 50 per cent are an anomaly. For a room used mostly at night the matter is different and hangings that give a feeling of warmth and inclosure are desirable. But even in the modern house with large expanses of glass the windows are better entirely blocked out at night by hangings continuing to the floor and preferably of the color of the walls—or not too different in tone—so that the walls will seem continuous. Uncurtained windows after dark are black holes and give the feeling of a room leaking out into the night.

Whether the woodwork is stained or painted depends also upon the character of the house. It is impossible to evade the conclusion that a room paneled in wood, stained or naturally weathered—if such can be found—has a warm, friendly, inviting appearance. If this is the type of room desired this fact should be made the keynote of the design of the house. At the other extreme is the room with plain plastered walls and the minimum of woodwork, and furniture small in amount but exceedingly comfortable, and in which color, sunlight and the texture of hangings and rugs play the chief rôles. Such a room is inviting because of its very simplicity, its clean-cut lines and freshness. The important thing—so important that it is worth repeating—is to know in the beginning the character desired and then to make every detail contribute to it. To say this is not to contradict my original thesis that the plan is the starting point. The character of the room will be worked out before the plan is finally fixed. After the latter is established plan and background and furnishings will be interwoven, amalgamated into a consistent whole. Because this integration is so essential you should not attempt to change the character of an important room at the last minute; to try to make it modern, for instance, if Colonial or Georgian is plainly indicated, or to decide upon a pine-paneled room when the rest of the house is developed along modern lines. The really successful house is the one that has been clearly visualized at the outset with every detail worked out to make a consistent whole, even before the foundations are dug.

VINTAGE WARE

CONTINUED FROM PAGE 29

Chinese art, a phase of English harping back to a still earlier nen many pieces came from China ere by nature Chinese.

ther Royal Doulton plate, lower page 29, draws inspiration from of the William and Mary period. hape is called "Louis." This is simple white earthenware, as or elaborately made and deco- Pitcairn. At the top of page 29. Spode's Chelsea Wicker, charac- l as one of Spode's earliest em- ents. This is reputed to have been from models bought from the a Works when they were sold to m Duesbury and John Heath of in 1770 and the factory, after a nt history, ceased to have a sep- arate entity. Copeland and Thompson. In the upper right-hand corner is a fine example of Wedgwood embossed ware, not antique, but partaking of the classic tradition of the Queen's Ware which was first made in the eighteenth century (for Queen Charlotte in 1763). Plummer. Below, a Wedgwood basket is a modern piece, made from an old design. The candelabrum is the Hop, so called for the vine which twines around the stem and the branches. This is a modern pattern, but ornate and embellished so that it is obviously made for a period room. Plummer.

On these pages, only a few of the great wares are shown, among which should also be numbered Mason, Cauldon, Royal Crown Derby, Minton.

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Old-fashioned single nasturtium, left, showing five true petals. In the center, Double Hybrid Nasturtium with eight or ten true petals. Right, new Super-double Nasturtium, which shows from forty to fifty true petals

SENSATIONAL NASTURTIUMS

THE HYBRIDIZER'S ART HAS GROWN THEM FROM A SINGLE TO DOUBLE, FINALLY TO SUPER DOUBLE IN THREE YEARS

ONE of the most interesting chapters in horticultural history has been written in the past three years—and its subject is the humble Nasturtium. For years we accepted the Nasturtium as a garden plebeian that had changed little in the two centuries and a half since it was brought from South America. But recently the plant breeder has conspired with nature to glorify the flower in such a way that it has become the sensation of the annual garden. It has been developed from Single to Double to Super Double in three years! Luther Burbank himself might envy that record. But suppose we start at the beginning.

It was in 1684 that the Nasturtium, or more technically the Tropaeolum, was taken from Peru to Europe for cultivation. That name, Tropaeolum, is interesting in itself. It is from the Greek word for "trophy" (says Webster) and the plant was so named because its shield-shaped leaves and its helmet-shaped flowers suggested the ancient trophies of war. The common name, Nasturtium, was borrowed in popular use appropriately enough. Its component parts in Latin mean "nose-twister" in allusion to the pungent taste of leaves and seeds. Incidentally, Americans should learn the table value of the Nasturtium. Leaves, seeds and buds are much used for salads and relishes in England, where the plant is sometimes called Indian Cress.

UNTIL recently the Nasturtium class offered only two important generally grown types: the tall-growing (*Tropaeolum majus*) and the dwarf (*Tropaeolum nanum*), both producing single flowers and offering relatively few different colors. Then, in 1932, there was introduced from Mexico the first double Nasturtium, Golden Gleam. It was a sweet-scented golden yellow flower with eight to ten true petals as compared with only five in the old-type single Nasturtiums. Golden Gleam was "discovered" rather than bred. It was a sport, an unexpected gift from Nature that opened up a great new class.

Every grower and gardener immediately began to dream of new colors in this sensational double type and efforts were immediately undertaken to produce them. The problem was to combine the double characteristic of Golden Gleam with the various colors existing in the single type. The way this problem was handled by W. Atlee Burpee Co., on their Floradale Farms in California, makes a fascinating story.

MASS marriage was the first step, that is, marriage of singles in all colors to the double Golden Gleam. In all cases, Golden Gleam was the bride and the old single type was the groom. Artificial cross pollination was necessary. Forty-one thousand crosses were made by hand, the pollen of the singles being used to fertilize the doubles. Since any natural cross-pollination by bees would have upset the careful scientific calculations, effective means to prevent it had to be found. Usually the interference of insects with hybridization work is prevented by capping the artificially pollinized flowers with muslin. But the extent of such a task was prohibitive with forty-one thousand crosses. A clever young scientist reasoned that the petals of the flowers, while not essential to the maturing of the seed, *were* essential to attracting the bees. A test was made of a hundred flowers. Their petals were clipped off with scissors. The bees left them severely alone. So this simple method was promptly adopted for the entire hybrid crop.

In all of these crosses the male singles were dominant and the double characteristic recessive. Therefore all progeny of the first generation were single. Seed from this first generation was harvested and planted and produced about three single-flowering plants to one double-flowering plant. The doubles came in practically every color of the single male parents. All single flowering plants were destroyed and from the doubles was picked the seed for the third generation that could be depended upon to come true to double form. This seed, of course, produced a mixture of all colors known in singles and also new colors never be-

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Originators and Manufacturers plified Passenger Lifts for the

ndividual bloom of one of the new Super-Double Nasturtiums

n in Nasturtiums. The next
the simple one of segregating
d this has already been accom-
or half a dozen separate colors,
g primrose, mahogany, salmon-
carlet, lemon-yellow.
oduce the three generations re-
n this process of hybridization
ection would ordinarily take
ars. But this grower produced
nerations in eleven months by
g the growing seasons practi-
und the world. The first genera-
eed, produced in Lompoc, Cali-
was sent by airplane to Ford-
rms near Philadelphia for plant-
greenhouses. Here the second
on of seed was harvested and
immediately shipped by plane
os Aires, Puerto Rico, Miami,
Imperial Valley, California,
fast steamer to Australia. In
the Fordhook greenhouses
ain pressed into service. Thus,
-year project was started in
933, completed in May, 1934,
first new colors in sweet-scented
hybrid Nasturtiums were ready
gardeners of the world.
igh Golden Gleam, still an-
ew Nasturtium type was added
It is the dwarf double giant,
of Golden Gleam discovered in
. The flowers are giant doubles
plants are dwarf, compact, and
aped as compared with the
l double hybrid type. It makes
e the doubles for border use.
in 1936 comes the latest, and
e respects the most interesting,
ment in Nasturtiums—the Super
Among the third generation
ble Hybrids in the Fordhook
uses there was found a distinct
n that was quite remarkable.
wer was exceptionally large and
an extraordinary degree of
ess. Single Nasturtiums have five true petals, the double hybrids (they should be called more accurately semi-double) have eight to ten, whereas this newly discovered mutation showed as many as sixty true petals. When fully opened the flowers resembled a greenhouse carnation.

This plant with the Super Double blossoms was, of course, studied most carefully and watched with great expectation throughout its development. Every flower was examined and eventually it was discovered that the type is entirely female sterile, rendering it incapable of producing seed. This fact had three important consequences. First, the Super Double Nasturtium continues to grow and bloom in a vain attempt to produce seed and does not tend to stop growing and blooming as plants do when they have borne their seed. Second, propagation must be by cuttings. Third, its sterility makes it eligible for a United States Plant Patent. A basic patent has been issued to W. Atlee Burpee Co. designating the plant as *Tropaeolum majus Burpeeii*. This is the only plant patent ever issued for a Nasturtium. The Gardens of the Nations, Rockefeller Center, has awarded it a special Gold Medal.

Paradoxically, the Super Double Nasturtium never goes to seed, yet it can be grown from seed. While it is female sterile it is not entirely male sterile. By using the Super Double as the male parent and the Double Hybrid as the female parent, through hand pollination, it is possible to produce a mixture of seed that includes both Double Hybrids and Super Doubles.

The first Super Double was a golden yellow. Hybridization has already produced a scarlet Super Double and many other colors are on the way. Plants will grow semi-tall or trailing, but may be kept cut back for a dwarf effect.

—David Burpee

FEBRUARY SCRAPBOOK

Continued From Page 45

dow of the stick is six feet long
e shadow of the tree is ninety
ng, the problem to work will be
5′ :: 90′ : x. (Multiply 5 × 90
vide by 6.) This works out that
e is seventy-five feet tall. This is
asily done now when the foliage
nt.

BOOKS

n Variety," by Sir Arthur Hort.
ans Green and Co., New York.
Publication date Nov. 27, 1935.
Botanist in Ireland." By Robert L. Praeger. Hodges, Figgis and Co., Dublin. $5.

"Ferns of the Vicinity of New York." by John K. Small. The Science Press, Lancaster, Pa.. $2.50.

"Shakespeare's Wild Flowers." By Eleanour S. Rohde. The Medici Society, London. $2.10.

"Flower Garden Primer." by Julia H. Cummins. Macmillan, New York. $3. Published January 7, 1936.

"The Hawks of North America." by John B. May. The National Association of Audubon Societies, New York. $1.25.

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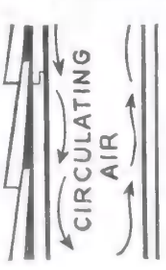

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PRIMER OF DESIGN

CONTINUED FROM PAGE 44

FORMAL—OPEN CENTER. The formal garden scheme can be divided into three groups: the open center, the closed center and the terminal motif, each of which is shown in one of the sketches. In the *open center* pattern the highest point of development, the focal point, is in the center, surrounded by as generous an area of lawn as possible. This focal point may be a bird bath, a sundial, or a small pool. On occasion this area may be left open and free, surrounded by beds and borders filled with gay flowers. The model shows a rather simple development. Such designs are usually much more effective than patterns broken up into much smaller units by numerous pathways.

CLOSED CENTER. In this type the focal point is also in the middle of the scheme. Here, however, there is less lawn area, practically none, in fact, and the center of the scheme is occupied by a large bed. In this type of pattern there is more space for planting, but too often the effect is not as broad and spacious as the open center and there is a tendency to make the design complicated and "nervous." This type should be quite small in scale and is particularly suited to such specialties as Rose gardens, or varieties of Iris, Peonies, herbs and other plants that are often collector's hobbies.

TERMINAL MOTIF. Experience has shown that for the American scene this type of formal development is often the most suitable and the most effective from an artistic standpoint. And after all one should remember that a garden is not necessarily just a place in which to grow flowers but is also, or should be, an artistic expression. The accompanying sketch illustrates the general development of a terminal garden scheme. The focal point is at a spot distant from the eye and the whole design progresses toward this area and builds up around it. A broad grass pathway or grass panel is developed on the main axis line, terminated adequately so that the eye is stopped and turned back upon the detail of design and plant arrangement. This terminal feature may be a simple seat, a bird bath, wall fountain, a good piece of statuary, or, in a large and more elaborate garden, a garden house or large pool with an appropriate backing of masonry or planting. In designing such a garden the termination must be adequate. The view must be stopped and the eye prevented from roving afield. Whatever feature is used for a termination must have an appropriate background so arranged that the whole composition builds up into an effective focal point.

INCLOSURES. In each of the sketches the importance of proper garden inclosure has been stressed. Too often small gardens are not adequately inclosed and, as a result, they must compete with the surrounding landscape, for attention will stray to the larger scene and not concentrate on the interior pattern of the garden and planting detail which should, of course, be interesting enough to satisfy.

PLANNING. All gardens should be planned complete in every detail even if it is necessary to prolong the period of their creation to several yea shifts and substitutes are cost end. Cheap, quick-growing mat outgrows its place and badly paths and beds have eventua done over. After his experi been widened and his know plants and gardens increased content with a hastily contrive A makeshift garden often hi proper development of the and is never satisfactory. D staggered by the apparent exp labor which a finished garden involve; budgeted over several steps are not costly.

Not only is it much easier out a correct and satisfying s paper than on the ground; i expensive in the end and pe a gradual development. Rar small garden, complete in ever finished in its first season. Nor be, for a great deal of the pl gardening is found in following successive steps which culmin harmonious and lovely whole.

Without a plan even the bes deners will make costly erro plants resent too many movings. garden cannot take on the c age which continued growth le it is changed so often that i has a new look. A definite paper makes possible the budg expense to spread it over as period of time as necessary. C be easily regulated and controll will be no urge to purchase e plants that are not needed. It hard to find homes for such sp moment purchases.

When the garden is done pi complete a single section or uni go. Do not strive to spread amount of planting over the ent Do one bed as the plan calls the next season concentrate on In this way create a small, plea ture and have something to s your effort and money. At the sa make it apparent that you have which, when finished, will be a scheme.

Plans need not presuppose th of a professional landscape a Any rough draft is better than although the more complete an taking the plan the easier its tion. Almost anyone can draw to scale. The main point is to plan and to follow it.

It is only fair to say, howev the average American is more a the professional landscape a than he need be. The days of e developments and high professio have passed. There are hundreds petent men and women who spec the small place. They are equip create charming gardens that fit th lot and, more often than not, the is so efficient that they save the more than the cost of their servic one thing, they do not over-plant g but select their material careful allow for future growth. As a resul fessionally designed garden do have to be revamped as soon one done by an amateur who his plants for immediate effect, them without sufficient knowle their habits, and often loses s the broad, simple picture in a m expensive and cluttering detail.

PERENNIALS FOR SMALL BORDERS

CONTINUED FROM PAGE 61

y in lavender pink, but are
b because they are early for
s. The Japanese have several
e and are taller and more
. hey are best grown in rich
so in shady places.
ke a (*Stokesia laevis*) is a sum-
l ning plant of good habit, hav-
o e flowers 2" across, coming in
d lue, pink or white. It grows
foot or a foot and one half
a can be used as a companion
w spring blooming things such
l abine, Pyrethrum, Geums and
k thus providing both spring and
e bloom in the same bed.

o earlier blooming plants there
e ellflowers or Campanulas, em-
a both large and small plants.
a ian Bellflower (*Campanula*
ti) is an edging plant about a
h , having lilac-blue or white
r the middle of June, with scat-
l om during the summer. Scotch
b (*Campanula rotundifolia*) is
e same height but of more
c growth, not as spreading, with
r lue flowers. It will do well in
l shade. Two other Bellflowers
a very small border are Gargano
b and Wall Harebell. The
1 *Campanula garganica*) should
s along the edge of a border,
r y where the edge is a paved
her than a grass path. This
very low growing, from 3"-
l of spreading growth, and cov-
h light blue starlike flowers
n A little care should be given to
t it likes well-drained loamy
t of standing moisture. Another
Harebell is the Wall Harebell
ula muralis) of similar growth
l anding the same culture. Both
tiful small plants of rock gar-
acter, but possible in the small
a little more care is given to
n to the first Campanulas men-

link family has spring bloomers
for the small border. The
Pinks (*Dianthus plumarius*)
y grasslike leaves and pink
have good habit during the
There are now available many
The Maiden Pinks (*Dianthus*
) are somewhat similar but
en leaves instead of gray ones.
variety in color. Also these
tendency to spread and take
h room. The Sweet Williams
s barbatus) are not, strictly
, perennial, although they per-
themselves by seeding. A hybrid
s the Dianthus Beatrix which is
ed as a perennial, with beauti-
on pink flowers of good fra-
in June. The rock garden
such as *Dianthus arenarius*,
caesius, *glacialis* and so on,
ll in growth, but probably a
difficult for the average small

Speedwells bloom in May and
, mostly in blues which com-
ry nicely with other colors.
g Speedwell (*Veronica repens*)
w ground cover doing well in
shaded spots. The Rock Speed-
Veronica teucrium rupestris)
bit taller, and the type (*Veron-
rium*) grows about a foot tall
mes in the varieties True Blue and Heavenly Blue. Woolly Speedwell (*Veronica incana*) is the gray member of the family, having gray stems and leaves and soft blue flowers in June.

A group of gay little plants is the Viola family, in which are found the many varieties of Horned Violets or Tufted Violets (*Viola cornuta*). These are sold under separate names according to colors which range through light blue to deep dark blues, dark red, blackish purple and apricot shades. They like a partially shaded spot in the border, and if planted in leafmold soil and kept cool and moist, they will bloom through the summer beginning in May. Removing the old flowers before they go to seed also helps to prolong the blooming period.

A border of small and low-growing plants only would undoubtedly be monotonously flat. To overcome this horizontality and give the border a more interesting skyline, some taller kinds should be introduced. This is possible without resorting to the more common things which require a great deal of room. For instance, among the Foxgloves is Isabellina (*Digitalis isabellina*) which is a perennial, growing two feet tall with soft yellow flowers. A slender Bellflower of two to three feet is Peachleaf Bellflower (*Campanula persicifolia*). This is not usually very well clothed with leaves at the base, so it should be placed toward the back of the small border.

KAMCHATKA BUGBANE (*Cimicifuga racemosa simplex*), despite its awkward name, is slender and graceful, with curving spikes of white flowers in the fall. Maltese Cross (*Lychnis chalcedonica*) has brilliant red flowers in June. Prairie Mallow (*Sidalcea candida*) and varieties have slender stems and flowers which are like miniature Hollyhocks in pink or white. Cattail Gayfeather (*Liatris pycnostachya*) is a strange, exotic plant in appearance, growing four feet tall but not requiring much ground space. The Meadowrues (*Thalictrum*) of varying heights according to species are dainty and graceful. Beard Tongue (*Pentstemon barbatus torreyi* and var. Pink Beauty) have either scarlet or pink flowers and are not too heavy.

A few plants might be mentioned as representative of those which would not be suitable because of their spreading character. For instance, Achillea, Eupatorium, Monarda and Physostegia spread by underground roots and overrun adjacent areas unless vigorously divided often. Even with close watching, they are dangerous in small spaces. Other plants, because of stout branching growth above ground, should be ruled out. Tall Delphiniums, Hollyhocks, Phlox, Peonies, Heleniums, Helianthus, Rudbeckias, Boltonias, Asters and the like, must be planted at least two or two and a half feet apart, and therefore ordinarily consume too much space.

One last word of caution with reference to those low-growing, apparently inoffensive plants which consume a good deal of space because of their fast-growing trailing stems. They are such plants as Alyssum, Arabis, Aubrieta, Cerastium and *Phlox subulata*. These, of course, can be kept back by shearing after flowering each spring, and unless so handled, should not be used in the small border.

TODAY.. as always

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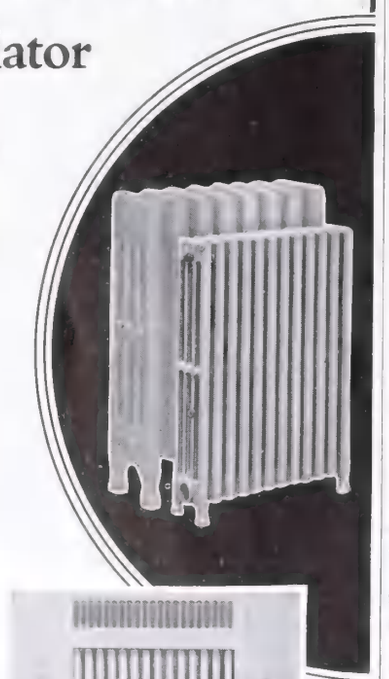
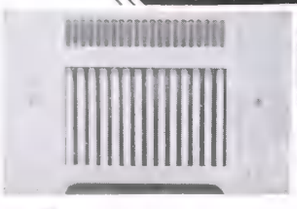


PANEL FRONT

Here is the panel front which simply screws directly to the wall flush with the baseboard. The radiant heat comes from the exposed radiator which is so attractive it looks like a grille. The convected heat comes through the openings above it.



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KNOW YOUR MATERIALS?

CONTINUED FROM PAGE 57

Matched boarding has edges tongued and grooved to make a tight joint. This was much used in houses of the Greek Revival period and is coming back into favor. It gives a smooth surface and an element of refinement.

Panels of plywood offer a new field in wood construction. These are now available 36″ wide and full story height, laminated with a synthetic resin which gives them great strength and resistance to mold. These panels are combined with lightweight steel sections. Plywood panels have also been used in an experimental house at the Forest Products Laboratory in Wisconsin. These are fabricated with light structural members and fitted into upright mullions with grooved edges filled with mastic (see "Packaged Houses," December HOUSE BEAUTIFUL). These panels are not as yet commercially available.

The great advantages of wood are its flexibility, friendliness, availability and cheapness. Its disadvantages are those already mentioned plus the uneconomical cutting and fitting required on the job. But the possibilities opened up by prefabricated wood panels promise a new usefulness for wood.

BRICK. Brick walls may be solid; laid with a backing of tile; hollow; or used as a veneer with a wood or steel frame. It is generally accepted that a wall not more than 30′ high may be 8″ thick if solid but must be 12″ thick if used with tile, or if hollow. The masonry brick wall is strengthened by the bonding of the brick (bricks overlapping lengthwise or through the thickness of the wall), which also gives it different patterns. In addition many surface patterns have been worked out to give variety and texture to the wall, of which the most common is the diaper pattern. Bricks vary greatly in appearance according to whether they are soft or hard-burned, wire-cut, dry-pressed or molded. Bricks discriminately chosen and well laid may make a handsome wall. They are the logical material for the English Georgian house. The advantages of the brick wall are strength, permanence, fire-resistance and low upkeep. The disadvantage is the difficulty of making watertight joints.

STONE. The stone wall may be solid; laid up in concrete (the Flagg method described in HOUSE BEAUTIFUL, October, 1935) or used as a veneer with wood or steel frame. Stone is expensive except in those localities where it is easily available. When well laid as in the Philadelphia district it makes a handsome wall. Its advantages and disadvantages are like those of brick.

STUCCO. Stucco lends itself readily to pleasing effects, but it must be used with discrimination. It is a surface finish only and its ability to give a weather-tight wall depends upon its composition, its application, and the base to which it is applied. It may be used on brick, stone, tile, concrete, metal lath, applied to wood or steel frame. The gypsum house with gypsum frame referred to above has an exterior of 2″ gypsum plank finished with stucco. When metal lath is used it may be applied to sheathing or the sheathing may be omitted and the lath back-plastered. A new constr galvanized lath embedded in envelope of reinforced concr attached to structural column concrete or other materials 10′ or 12′ on center. Stucc given a variety of textures a varying from a smooth, even f coarse-textured one. For most the former makes the more wall. Colors should be miner are not affected by the lime ingredients of stucco, and a ably integral (mixed into the rather than painted on). One of stucco is that it is a ver material and therefore sui many types of houses. It is ing, waterproof if correctly quires little upkeep and is lo Its weaknesses are due to struction rather than inheren

CONCRETE. Concrete walls m concrete masonry (molded bricks or tiles of different siz by a mason); monolithic or forms; or of large precast s as the Earley process (Hous FUL, December, 1935). The r weight concrete has cinders o used as the aggregate. Conc sonry may be painted or st left unfinished. With the latt be laid with horizontal joints rying through, when it is *ashlar*. There are over a hun tems, most of them very new ing concrete in house constru using either the monolithic w precast panel. Concrete is a p building material of great fireproof and verminproof. Fo resistance to the weather it furred out and insulated.

GLASS. Our newer houses houses. Windows are occupyi creasingly large proportion of area. And there are the n *bricks*. These are laid up in are clay bricks to make a fre wall. They are translucent an of a partial vacuum offer resi heat and cold, sound and dam fire. They will not shatter no rate with the weather and are ous to acid, odors and verm come in three standard sizes a variety of cuttings which give textures and a different amoun transmission. They are not mended for load-bearing w may be used with other materi are too expensive as yet to b used in the small house.

ASBESTOS-CEMENT. This is the form of both shingles an A covering of this material advantage, if used with a fram of giving it a fire-resistant fin shingles come in different c regular shingle sizes and simula A franker use of this material new asbestos-cement panels i the natural color and texture material are kept. These pa laminated with sheets of fibe tion and made waterproof.

METAL. Sheet steel, enamele aluminum, zinc and copper a use as exterior wall coverings.

ir use will be is problema- as representing efforts to more enduring, more quickly d more inexpensive house watching even though all have not yet been attained. d themselves to prefabrica- gh they are used also for traditional styles. Aluminum ss steel need no finish: cop- be painted with a special eft to acquire a patina by . Enameled steel is protected ather; sheet steel and zinc a protective coating against The advantages of metals um amount of upkeep: re- fire, vermin and weather; durability and adaptability to prefabrication. They must be backed with insulation against temperature.

OTHER MATERIALS. *Earth.* In the Southwest bricks of adobe or clay bound together with straw and sun-baked are widely used. In old practice they were piled one on top of another and plastered with mud. New methods call for mortar as a binder and a masonry foundation and, perhaps, a stucco finish. *Rammed earth* or *pisé de terre* laid up in forms like concrete has its advocates, but it does not seem consistent with our modern knowledge of materials. A very new material is *canvas*, whose use is still experimental.

CATERING FOR TWO

CONTINUED FROM PAGE 49

bout starches. For a sweet be old-fashioned wine jelly plenty of good sherry, and h plain rich cream.

the other sort of dinner for ind which is a blessing when e quarter of a cold fowl in , or a few slices left on the ef, or a saucerful of chicken e used up.

bones is a lovely dish, and et up with often enough out- gland. It is, moreover, a life n yesterday's guests appre- roast beef to the extent of tle or nothing of it besides Divide the ribs into two por- ead them with a paste made blespoonfuls of butter, three a cupful of breadcrumbs, half ful of Worcestershire sauce, spoonful of paprika, one tea- f prepared mustard and half ful of salt. Brown in a very Potatoes must, of course, go led bones; green peas are companiment, cooked with a t in the English manner. The end with a salad and cheese, meringue shells (just two) h vanilla ice cream, or ream, and a strawberry sauce. remains of last night's roast 't look substantial enough wo, you can make them into sh by creaming the chicken w sliced mushrooms and, just uring the mixture into a bak- adding eight or ten oysters. ver with freshly rolled bread- oisten with melted butter and a hot oven. Serve with a dish d some broiled tomatoes. For y this one which comes from

Split open lengthwise the wo firm bananas, and remove f the fruit to make room for s sprinkling of brown sugar; ith red wine, and bake in a ot oven—adding to the wine ks away. Serve hot, without the skins.

few chicken livers will go a toward making a dish for two. well done risotto is a meal in l the meal is that much better is a sauce of chicken livers er this best of rice dishes. If miracle you have accumulated rable number of chicken livers, ke them into a brochette. If own fancy skewers, just use your butcher sends you—the will taste just as good with- ilver ones. Rub each liver with a little paprika, and be care- ful not to crowd them on the skewer, so that each is browned all over. If the livers are scarce, put a small piece of bacon between each one.

There are certain dishes which, being troublesome to make for a number of guests, become the indicated fare when two are dining together. Often as not, waffles or French pancakes are the finest numbers in your cook's repertoire, but fearful of long waits, you never dare show off these accomplishments to company. This, then, is the moment for such specialties to make their appearance. The French pancakes may be served as an entrée—rolled into little cylinders with a stuffing of minced chicken, or any left-over roast; or they may be dessert, either filled with apple sauce, or as the more spectacular crêpes Suzette. If your cook's waffles are light as air, and crisp and brown, they will be just as welcome for a dinner sweet as for luncheon. Be sure, though, that they are served on piping hot plates, with melted butter.

THE RECIPES

DUTCH APPLE CAKE

- ⅓ cup butter
- ½ cup sugar
- ¾ cup flour
- ¼ cup milk
- 2 eggs
- 2 teaspoonfuls baking powder
- 1 teaspoonful vanilla
- 2 apples
- cinnamon and powdered sugar

Cream butter, and add ½ cup sugar gradually. Add egg yolks and beat thoroughly. Add milk and flour alternately (together with baking powder), and finally fold in stiffly beaten whites of eggs. Turn into a small square, buttered biscuit tin, cover with thinly sliced apples (which have been peeled) and dust lightly with powdered sugar. Bake in good oven 20 minutes. Remove from tin, and place, apple side up, on serving dish. Sprinkle with cinnamon and powdered sugar. Serve with rich cream and hard sauce.

CRÊPES SUZETTE SAUCE

- 2½ tablespoonfuls butter
- ⅓ cup sugar
- grated rind 1 orange
- 1 pony Benedictine
- 1 pony orange Curaçao
- 1 pony brandy

Cream the butter and sugar; add grated orange peel, and melt in a chafing dish. Pour in liqueurs, and when well heated put in the thin French pancakes. Pour lighted brandy over all and toss the cakes about quickly. Serve as the flames die down.

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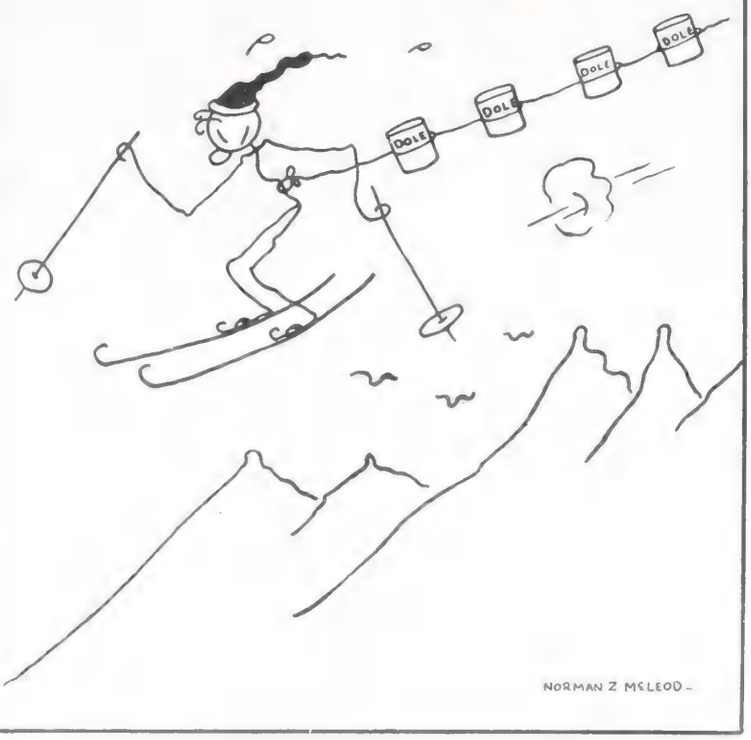

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SOUTH AFRICA—THOMAS COOK & SONS 585 Fifth Avenue, New York, N. Y.	**HF-13**
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HOUSE BEAUTIFUL
572 Madison Avenue, New York

ROOMS ON EXHIBITION

EMELIE DAN

A Provincial bedroom in the exhibition at Albert Grosfeld, I

A TRANQUIL bedroom, walls Wedgwood blue, three lacily patterned, the fourth solid. A fresh idea—to disguise closet doors as library shelves. White quilted glazed chintz covers the walnut bed. The flowered overstuffed chairs have white grounds and the other upholstery is of white raw silk. Lampshades are imaginative. At the bedside they are trimmed with striped organdie ruffles, on the dressing table covered with white shadow lace. The carpet is brown. A Provincial room by the Westport Antique Shop.

Blonde woods in a dinette at the Grosfeld show

Two from a series of exhibition rooms at Albert Grosfeld, Inc. The sunny dinette above is by Hammond Kroll. He has designed table and chairs in bleached maple and Cocoa bole and upholstered the chairs in one of his own hand-woven fabrics, green with natural stripes in a rough texture. Across the windows are diaphanous white Cellophane curtains. Jack Lynas painted the delicate mural of trees on white walls. Below you see a patterned brown carpet. The table accessories come from Carole Stupell.

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RN TO PAGE 90

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W, turn to page 90 . . .

GOOD AND YOUNG BUYS OF THE MONTH

AS SHOWN ON PAGES 36 AND 37

NUMBER 1: *Ingram Colorug bear:* Altman, New York; Jordan Marsh, Boston; Kaufman, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Wm. Taylor Sons, Cleveland; Stix-Baer-Fuller, St. Louis; J. W. Robinson, San Francisco; Bullock's, Los Angeles; Hutzler Bros., Baltimore. *Ingram Colorug elephant:* Best, New York. Same shops as the bear out of New York.

NUMBER 2: *Clem and Nixon Hall basket, mat and sponges:* Young Books, New York; Blue Parrot, Evanston, Ill.; J. L. Hudson, Detroit; Barker Bros., Los Angeles.

NUMBER 3: *Child Craft Guild table and chair:* Macy, New York; R. H. Stearns, Boston; Kaufman, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Halle, Cleveland; Stix-Baer-Fuller, St. Louis; Emporium, San Francisco; Bullock's, Los Angeles. *Uncle Bernie cutouts:* Gimbel, New York; Jordan Marsh, Boston; Joseph Horne, Pittsburgh; Chas. A. Stevens, Chicago; J. L. Hudson, Detroit; Wm. Taylor, Cleveland; Stix-Baer-Fuller, St. Louis; Emporium, San Francisco; Broadway Department Stores, Los Angeles.

NUMBER 4: *Rosomax Campbell bib set:* Rosomax Campbell, New York; Mrs. Howard Wilson, Denver; L. S. Ayres, Indianapolis; Barker Bros., Los Angeles.

NUMBER 5: *Ingram coop rug:* At same shops as Ingram elephant rug above.

NUMBER 6: *Charles Hall decorative animals:* Lambert Bros., New York; H. A. Mack, Boston; Kaufman, Pittsburgh; Tatman, Chicago; Bleazby, Detroit; Halle, Cleveland; Mermod, Jaccard and King, St. Louis; V. C. Morris, San Francisco; J. W. Robinson, Los Angeles.

NUMBER 7: *S. J. Anderson chairs:* Childhood, New York; Jordan Marsh, Boston; Famous and Barr, St. Louis; Bullock's, Los Angeles. *American Needlecrafts crib spread:* Altman, New York; Jordan Marsh, Boston; Kaufman, Pittsburgh; Marshal Field, Chicago; J. L. Hudson, Detroit; Wm. Taylor, Cleveland; Scruggs-Vandervoort-Barney, St. Louis; I. Magnin, San Francisco; Bullock's, Los Angeles; Burdine, Miami; John Wanamaker, Philadelphia.

NUMBER 8: *Pitt Petri flower pots:* Pitt Petri, New York and Buffalo.

NUMBER 9: *Edith J. Meyer lamp:* Pitt Petri, New York; R. H. Stearns, Boston; Kaufman, Pittsburgh; J. L. Hudson, Detroit; Famous and Barr, St. Louis; City of Paris, San Francisco; Higbee, Cleveland; Barker Bros., Los Angeles. *W. H. Fenton desk set:* Pitt Petri, New York; R. H. Stearns, Boston; Gimbel, Pittsburgh; Chas. A. Stevens, Chicago; Bleazby, Detroit; Sterling Welch, Cleveland; Scruggs-Vandervoort-Barney, St. Louis; V. C. Morris, San Francisco; Barker Bros., Los Angeles. *Imperial Glencraft paper:* Wolf Bros., New York; Jordan Marsh, Boston; McCreery's, Pittsburgh; Sherwin-Williams, Chicago, Detroit, Cleveland; D. Leonhardt, San Francisco; Acme, Los Angeles.

NUMBER 10: *Sibyl Wilson pictures:* Saks-Fifth Avenue, New York; Ethel Campbell, White Plains.

THE NEW DECORATION LINES UP FOR SPRING

CONTINUED FROM PAGE 24

confronted with the back parlor of an old house, unsymmetrical and unreasonable. Which was all turned to a purpose, tamed and made into a room of remarkable beauty, by the use of color and texture. The color is the color of the pickled pine on the walls and a white which has a glowing overtone. The details, from the fine white Chinese figures to the shell ashtrays and the pickled pine corner cupboard, are consistently aristocratic and sure. The skill is in the blending. The skill in decoration today is always in the blending of the component parts of rooms, so deftly that the finished rooms have unity and charm.

More detailed descriptions of the rooms:

The fireplace grouping shown on page 22 was conceived by Mr. Zenke, who built the model which is being shown at Altman and will subsequently tour the country, visiting various department stores. This library has as its key the use of a modernized background with traditional furniture. The walls are dark claret red, trimmed in sand color, and there is a Greek key overdoor detail. Upholstered chairs are of simple classic design, covered with beige satin. Modern tables carry marbleized lamps. The English Regency bench has beige upholstery, a pickled pine frame. Over the mantel are Greek figures in color against off-white.

On page 23 is Macy's Forward House dining room, its furniture of avodire wood, which is honey color, its chairs covered with a shining silver-threaded white silk. The carpet is clay green, laid over a rubber tile floor, cream and natural wood color. The curtain at the window is a figured white silk serge and on the shelf across it is a figure, the Rag Doll by John B. Flannagan, in a dull brass finish. Walls are off-white, pear green and, of course, glass. A frosted glass screen is mounted in a white metal frame and the pale terra cotta head on the sideboard is by Willard M. Hirsch.

Two views of the Jean-Michel Frank living room are shown on page 24. Walls are paneled in plaster and painted chalk white. The mantel, too, is white, surmounted by a mirror framed with a simple gilded classic key. The curtains are white, the carpet off-white. And all the couches and chairs are covered with leather, some white, some lighter-than-robin's-egg blue. The long table back of the couch is veneered with Ducood parchment. Other wood in the room is sanded oak (mark this). In Christian Bérard's screens, one back of a sofa, one around the piano, are clear yellows, deep reds, purples and blues. As you see, simple adaptations of period pieces are used here freely in conjunction with pure modern. The result is completely happy.

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RIO REVISITE

COMPASS POINTS

In Rio the magnificent harbor is part of the city's beauty. Here it is from the terrace of the Copacabana

I SUPPOSE I should begin with the physical beauty of Rio, although that is perhaps superfluous. Surely you've heard since childhood, from geographies and travel books, that Rio de Janeiro is the most beautiful city in the world. Or at least, they grant it the most magnificent harbor. And you are aware of the harbor at nearly every turn during your stay in Rio. You're conscious of its beauty not only as your ship enters and leaves: you glimpse it many times a day as you motor around town. You bathe in it, have tea over it (from Sugar Loaf Mountain), gaze at it between turns of roulette at the Casino, and you dine by its edge.

On my first visit to Rio I was the only passenger disembarking from the small English steamer which had brought me up the coast. I was roused at dawn to face the immigration authorities. Donning a dressing gown and stumbling to the top deck, I sleepily went through the formalities. Then I stepped out to view the harbor—and did I wake up! Luckily, most ships arrive in the early morning. I'm sure it isn't a sense of the æsthetic which holds navigators to such a schedule. Probably mother nature, with her tides, is responsible. But it's a break for tourists, as Rio seen at dawn is breath-taking. So are the views as you go about by motor, ferry boat, launch or on foot.

IN TALKING about Switzerland, Edna Ferber once described it thus, "It is beautiful, but dumb." Rio is beautiful—and far from dumb. It's gay as the devil. Not that all the gaiety is devilish. In spite of the gambling casinos, hot spots and all the things which go with night life, there's plenty of gaiety of a milder nature in Rio. Lovely places to dine, mile after mile of bathing beaches (right in the city), a spectacular golf course (nine holes by the sea, nine on a mountainside), plenty of tennis. Just about any sport you might want.

If you've been to Rio before, you will notice many changes now. One of the first will strike you as you tie up at the pier. On a level with the top decks of your ship palm trees wave, only a few inches away. They almost seem to beckon you welcome. On looking over the railing you'll see below what a lovely place the city fathers have fashioned to greet the strangers entering their gates. What a contrast to the mess and mire that most important ports present as you disembark. At the landing quay in Rio all is spick and span, as if it were an important spot in the center of town. No freighters about, no railroad tracks nor drays. Instead, you enter an immaculate building, decorated, lighted and planted with taste. There is a bar, lunch room, flower shop (where the ladies swoon at sight of the Brazilian orchids), a curio shop and info bureau.

AS YOU leave this building y a spacious plaza, where taxis dolled up in the elabora ner South America loves—la tains, flowers and linen cove those of the Wagons Lits. In finding yourself miles from " part of town," here in Rio y in the thick of things, at one the Avenida Rio Branco, th thoroughfare.

Besides the inviting new quay, the next change that st was at Copacabana. This fo word is heard so much, you so to slip it off your tongue quit Copacabana is (among other that residential and resort se Rio on the southern end of i line. Three years ago the Cop Hotel was the center of ac that part (*Continued on pa*

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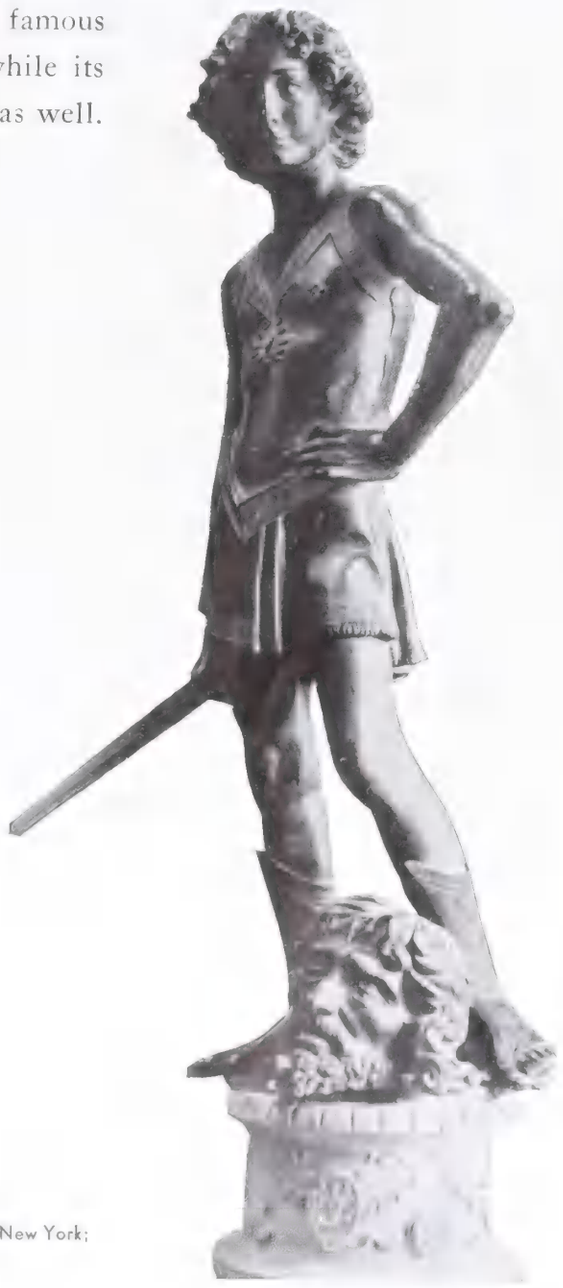

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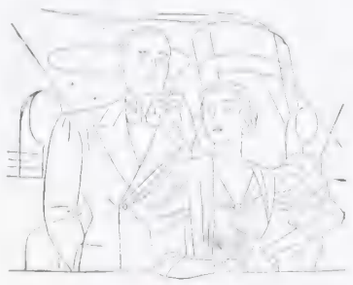

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COMPASS POINTERS

Continued From Page 80

of town. There were comparatively few apartment houses and cafés. Now the whole beach is bursting with life. Near the far end they've created a casino that is a knock-out. Though not as large or elaborate as Monte Carlo's new gambling palace (which it resembles), this Casino Atlantico is my idea of what a casino should be. It looks frivolous, bizarre, diverting. To carry out the French atmosphere, they have brought over a colored band from Cannes.

About dining in Rio. Don't make the mistake of thinking that just because you are in South America you can dine as late as you please. In Buenos Aires, Santiago or Lima you may saunter into restaurants for an eleven o'clock dinner. But if in Rio you try to order dinner after ten o'clock, you find most of the smart restaurants closed. Better plan to dine not later than eight-thirty. I used to feel that if Rio fell short in one thing it was its cuisine. Now I know better. You can do very well in the matter of food and drink. But you must go out to find it. Fare at the leading hotels is only so-so.

ONE of the newer restaurants to try is the Lido, a pleasant place near the Copacabana Hotel. I lunched several times at the Lido, and as Rio nights are late, my own meal became a sort of breakfast consisting of bacon and eggs, brioche and fruit. But others who tried the local sea-food and Italian dishes pronounced them excellent. The weather was perfect. I was there in May, which is their early autumn, as September is with us, so I usually sat on the lawn to get a view of the bathers and passing traffic. To watch those busses is, in itself, a show. They drive like mad. Often you see two busses staging a real race into town! Of course, they're arrested if caught. But "that's half the fun of it," think the Latin drivers.

Right across the street from the Lido is another newcomer, a restaurant called O.K. It is on the ground floor of one of the new modernistic, chromium, plate glass apartment houses. Besides its sidewalk café, the O.K. has a second story balcony, which is a quiet place to dine and drink in the panorama of the bay. Dropping into O.K. one night for after-dinner coffee, I was amused to have the waiter announce that they didn't serve coffee. Imagine that in Brazil! Just a bit of swank. It's a new place, so they thought they'd be different. The waiter suggested chocolate or tea—so I was forced to go around the corner to a little bistro patronized by taxi drivers who park in the neighborhood to pick up the lucrative Copacabana trade. There, to the tune of dice and a radio booming the "Carioca," I had marvelous coffee for about a cent.

Out in the same section—but farther away, at the end of the beach drive—is another restaurant which was new to me. It's called Jua. There is a friendly little bar and a terrace that is a dream of a setting for dinner. The whole sweep of the broad boulevard with its myriad of lights lies below you. At Jua, the maitre d'hotel suggested a local fish called (in English) "sea-chicken." This, followed by a filet which is the specialty of the house, served as the backbone of a very fine meal.

After trying in vain to track down a palatable Brazilian wine (I always drink the wine of the country if at all possible), I gave up in despair. Instead, I found the Portuguese wines excellent. If you like Spanish wines, which they resemble, you'll probably enjoy getting acquainted with the various Portuguese vintages. The mother country also sends excellent cheeses to Brazil.

Taberna Carioca is a good restaurant where a cold lobster with vegetable salad was so beautiful, and served in such generous portions, I couldn't do justice to the chop and dessert which followed. The Savoia is another good bet and, if you want to dine after ten, remember the Brahma, a new restaurant right in the center of things. Small, quiet and full of flowers, at the Brahma they serve you noodles *au parmesan*, a dish which must have been produced by an Italian chef and no one else.

As to bars, being one who is happiest at a sidewalk table, when at a loss as to where to take my apéritif, I found myself invariably returning to the Café Belles Artes on the Avenida (when you just say "Avenida" it is understood you mean the Avenida Rio Branco). It is opposite the Palace Hotel (which is the place to go if you wish to do your drinking in the company of a Rio belle, but haven't been introduced to one!). The Belles Artes offers a fascinating passing show: swarthy gents in pure linen suits and straw hats ogle the señoritas who saunter along, seemingly unconcerned. Those Rio gals still wore berets as their favorite chapeaux, just as they did three years ago. The whims of the Paris milliners, apparently, have little effect, although the dresses of these same girls were very much in the mode.

ASIDE from the fascination of the people passing by, at the Belles Artes you're served the best roasted peanuts in the world, to make you thirstier for vermouth. Fortunately, I can relish vermouth minus its twin brother, gin. So I am quite content at apéritif hour in South America when the thing to order is Cinzano: either plain, with seltzer, or mixed fifty-fifty with French vermouth and a lemon peel.

As long as I am on this "Come to Rio" strain, I wouldn't be a good barker if I passed up that most important point—the cost. Brazil is (at least it was last spring), one of the few countries which still remains attractive from this standpoint of American exchange. After bemoaning the scanty purchasing power of our formerly almighty dollar in so many countries around the world, it gave one a whoopla feeling to land in Rio and find that you could order wine and lobster, buy orchids, hire Hispanos, and toss your money on the roulette table with that same abandon which used to be one of the chief joys of a holiday in Europe.

If there's a moon, you can go German at a Tyrolian café on the quiet end of the beach at Copacabana, a place called Café Alpino. Don't ever make the mistake of going there for cocktails. They're terrible. It's a place for beer and Rhine wines. As the orchestra in its Bavarian get-up plays sobbing waltzes, and you sit in the moonlight watching Sugar Loaf and the harbor, you swear you'll never again take a holiday anywhere else but in Rio.

William B. Powell

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HOUSE BEAUTIF

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THE DOG SHOW

Continued From Page 8

very moment he is under It tends to make the dog d detracts from his chances. ed naturally at the start will better advantage than if he is o an unnatural stance. The d not be fed tidbits in the handlers carry a bit of liver the dog's attention and give ance of alertness. Any reward given after the judging.

M STER. The Westminster Ken- annual all-breed show is Amer- atest dog competition. This e-day exhibition, culminating ening of Lincoln's Birthday, sixtieth given by the world- ganization. This record, un- ice the first event in the his- ore's Garden back in May, nequaled anywhere. It repre- score years of uninterrupted Westminster has always been ve, in that its guiding minds steadfastly to an ideal, un- the fancies of the moment. minster must be credited with r part of the innovations and nts that have brought our xhibitions to their present t of perfection. The annual Madison Square Garden is an institution that attracts ex- nd fanciers from all over from England and the Con- great is its prestige that it has been said that a fourth the Garden is equal to a most any other show. This is se of the quality of the ex- the keenness of the competi- rs ago it was realized by nd exhibitors that only top d win in their breeds. Not- ng, so great is the urge to be d, that now the limit in the f entries has been reached. The capacity of Madison Square Garden will not permit the benching and showing of more than 3,000 dogs (there were 2,837 individuals on the benches last year, with a total entry of 3,384.) That this great field can be handled during the three days is due to the splendid organization that has been developed and the attention to detail that enables the exhibition to develop to its climax with clock-like regularity.

When the doors are opened on the first day, spectators may inspect at their leisure the best representatives of more than a hundred different breeds from many lands on the benches; or they may watch the judging in a dozen rings through the three daily sessions by a corps of the most competent experts it is possible to bring together. The first two days are given over to judging the individual dogs through the numerous classes in the many breeds. On the final day the breed winners come into competition in the six variety groups, with the six successful contestants meeting in the evening for the grand finale—the judging of best in show. This is a tense and colorful spectacle, all of the rings being thrown into one large inclosure. Officials and guests in evening dress occupy the reserved section at one end; the boxes and arena seats are filled by a distinguished company of admirers of the thoroughbred dog, while a solid bank of enthusiasts crowds about the great ring. The six group winners, representing the best of the gun dogs, the hounds, working dogs, terriers, toys and non-sporting dogs, are paraded and judged individually. The assignment of awarding the highest honor this year has been given to C. Frederick Neilson of Shrewsbury, N. J. The winner of the title of best in show at Westminster will be acclaimed as the best dog of the year and his name will go down in canine history.

THE CAT SHOW

Continued From Page 8

s blue Persian, became so y his mistress's repeated ef- rrange him becomingly on a w that he at last withdrew of the highest shelf in the nd there he sat glaring con- ly down upon us. hough the cat is a difficult makes up for it by being a most exciting one. Of all animals he is the most dramatically beautiful. Painting him is a task that demands constant study and a fanatical devotion to the animal itself. But the difficulties are more than compensated for by the sheer delight of capturing on paper a suggestion of that seductive and ephemeral beauty.—Clare Turlay Newberry.

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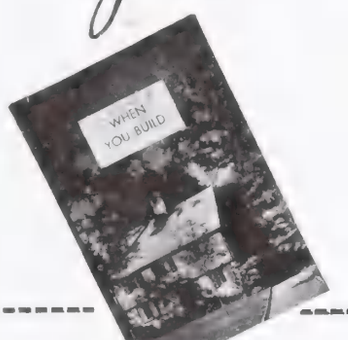

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House Beautiful American Architect Town & Country

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FOUR SEASONS IN THE SMALL GARDEN

CONTINUED FROM PAGE 69

ective but it is supplemented by rhythm—that of dwarf flowers blooming in sequence. In April p rose weeping Cherry, Shidare-akura (*Prunus subhircella pen-*) blossoms first. Then the purple-Crabapple (*Malus niedzwetzky-*) ith its promise later of scarlet Bechtel's Crab (*Malus ioensis* and the late, large-flowering e Cherry (*Naden zakura*).

how shall I describe a Lilac Such a hedge is useful to shield n from a side driveway, but in ter a shower, its fragrant beauty elievably sweet.

g, of course, is an easy season beds are gay with bulbs. I have ing succession from the Febru-owdrops through the Daffodils, us and Darwin Tulips to the te yellow Spanish Iris of early r. Plantings must be thick, often or three successive kinds, in o maintain constant bloom. Fer- must be abundant and frequent e a little space yield a vast crop after crop.

SPRING bulbs as they fade, for xample, will not be ugly in the because just before autumn's ard freezing I sprinkle among eeds of the annual Shirley Poppy enough in the season for me to he ground but not early enough mination to take place. The up-ng green of these Poppies hides lb foliage and when the Poppies ded I set in their places Verbena well grown from an early start seed flats indoors, or from the ame. Three successive yields thus from these stretches.

ies and Iris are the principal ials used in spring because their is attractive from the time of t appearance until the advent of Foliage in the small garden is as ant as flowers. Therefore omit like the Oriental Poppies which p so much room and then leave tty leaves behind them or the hioned Bleeding Heart which dis-s completely. Furthermore, in the garden plan to use a few kinds ennials in repeated groups. These far more effective than unrelated gs of many different types.

lers play an important part in sharpness to the design, and g excels the perennial Candytuft s) I have mentioned. Besides be-vergreen, it produces a mass of white bloom for six spring weeks just when the Tulips are gayest. The corners of the beds outlined with Iberis are planted with King Alfred Daffodils. They make sixteen bright nosegays that are tossed gaily about by every breeze. As they fade, their place is taken by the slower appearing perennial Plumbago, which is planted in exactly the same place. This is an example of a successful "two-deep" planting worth trying more extensively.

FOR summer there is shade from the sugar Maple (*Acer saccharum*) and fragrance and flower from the well-shaped Honeysuckle bush (*Lonicera tartarica*). I chose the Mockorange (*Philadelphus virginalis*), for this season because of its unusually fine and scented blossoms and the possibility of repeated blooms later in the season.

Tuberoses, Candidum and Regal Lilies in charming silhouette against the dark privet hedge, and many Primulinus Gladiolus are the bulbs for this season. The small Gladiolus are tucked in wherever there's any space among the perennials—large Phlox, Delphinium and Veronica now—and I use in the same way annual Zinnias in flesh (never pink), white and yellow tones. The few other annuals which I rely on for grace in the small garden are the tall early Cosmos, the low Verbenas, and the Sweet Alyssum and Ageratum.

Color schemes may become elaborate even in the small garden, but I simplified my task by using every clear color except red and orange. There are no mixtures allowed, and no spotted varieties which are inclined to blend badly. In limited spaces where colors are adjacent they must be more carefully considered than in a large garden where there is plenty of room for blocks of blending tones between.

THE annuals of summer are needed to keep the garden gay through autumn until frost. Autumn beauty is further enhanced by the fruit of the Indian currant bush (*Symphoricarpos vulgaris*) and by the appearance of blue berries on the Cannart Cedars.

Chrysanthemums have no place in the small scheme. Experience teaches that they take up too much room. Certain types of Achillea, Anchusa, Boltonia, Helenium, Helianthus, Poppy, Coreopsis and others of the Daisy and Aster family are too rank and untidy for limited spaces. They are insatiable for plant food and out of scale with finer plants.

July with Lilies, Iris and other flowers filling the beds

WINNING SOLUTIONS

OF THE DRESSING-TABLE SKIRT PROBLEM

IN DECEMBER HOUSE BEAUTIFUL

FIRST PRIZE

of $10 was won by Mrs. Emma Winters at Teaneck, N. J., for this feminine treatment of her dressing table.

SECOND PRIZE

of $5 was awarded to Miss Delcena Bair of Jackson Heights, New York, for this simply tailored skirt.

The Problem: To plan the skirt for an unpainted kidney-shaped dressing table, including mirror treatment.

FIRST PRIZE: Directions:

4 yards white satin 50″ wide (rayon might be substituted)	$6.56
7 yards yellow organdie (or tulle) 38′ wide	2.73
12 decorative flower tacks	.60
(All materials from Bloomingdale's)	$9.89

The white satin is pleated in 1½″ pleats and tacked under the pleat, right to the dressing-table. The yellow organdie is cut in triangular pieces, the edges either rolled or finished with a ¼″ hem. The top is then turned down 1″ and gathered together. The decorative tacks are pushed through the gathered organdie and tacked to the pleated satin skirt at 3″ intervals, hanging loosely.

SECOND PRIZE: Directions:

3 yards 36″ royal blue chintz (Johnson & Faulkner)	$5.85
1/3 yard quilted blue chintz (Schumacher)	.64
2 yards red and blue wooden ball fringe (J. H. Thorp & Co.)	1.10
6 yards red cotton rope, 3 yards on tape, 3 plain (J. H. Thorp)	.72
	$8.31

The quilted chintz is cut to fit around the apron, which opens out, and, of course, lined with buckram. The gay little wooden ball fringe, with alternate red and blue balls, is set onto the taped red cotton rope and tacked all the way around the bottom of quilted chintz. The plain red rope is repeated at the bottom, sewed on at the top of the skirt hem.

FOR FEBRUARY—ANOTHER DECORATING PROBLEM

PLAN bedspread for twin beds, single or double beds, including bedside lighting treatment.

If you have already designed and made a bedspread you may, instead, send snapshots or sketches with full details.

Materials specified must be actual materials, amply described as to color and pattern; or, better still, attach samples of fabric and trimming to your sketch.

You may shop for them in your local stores, stating name of store and, where possible, the manufacturer's name. Give yardage of materials and approximate costs of everything.

The Editors of HOUSE BEAUTIFUL, who are the judges in these competitions, will base their decision on good taste, originality, workability and economy. The latter is very important.

In the April HOUSE BEAUTIFUL the prizes—$10 for first, $5 for second—and the names of winners will be announced. Prize-winning solutions will be printed in full or in part and HOUSE BEAUTIFUL reserves the right to discuss all solutions submitted. We cannot, however, enter into correspondence regarding entries.

Materials will not be returned unless accompanied by self-addressed, stamped envelope. All entries must be received not later than February 24. Each contestant is permitted only one entry.

Address your entry to

SUSAN HYDE
HOUSE BEAUTIFUL
572 Madison Avenue, New York City

Glass Gardens

Here is a delightful combination of Sunshine and Garden Room. The House Beautiful Bride's House on exhibition April 1st at the Savoy Plaza Hotel, New York, will have one. Why not make a note now to be sure and visit the exhibition and see how attractive and practical it is?

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GREENHOUSES—FROM $100 UP

CONTINUED FROM PAGE 43

that any good mechanic, or the owner himself, with very little expert help, can do a very creditable job of erection.

Most small greenhouses, however, are bought on the completely finished plan—that is, erected by the manufacturers, and ready to use when the key is turned over to the owner. Buying a greenhouse this way has several advantages. There is no fuss and bother; the building, done by experts in their line, assures a perfectly finished job that will remain tight and require a minimum of upkeep in after years; and there is no division of responsibility.

TYPES. Whether the greenhouse is to be home built or custom built, the first step is to decide upon its size and its type of structure. This information, of course, is needed in order to get an estimate, either on the completed house or on the materials. There are four quite distinct types of small greenhouses, all but one illustrated in the photographs. 1. The "lean-to" or half-greenhouse, snuggled up alongside the house, and with its "ridge" (or top of the roof) secured directly to the house. 2. The "attached" greenhouse, standing out at right angles from the house, but entered directly from it. 3. The greenhouse-garage combination. 4. The detached or separate small greenhouse, with accompanying workroom or potting shed.

The "lean-to" type of construction has several advantages. It is the most economical to build, because the side of the house forms one complete side of the greenhouse; it may most easily be made to conform to the architectural lines of the house; and it is the most economical to heat. Its chief disadvantage is that, unless the exposure for it is perfect (directly South or nearly so) it will not have full sunshine all day.

The attached "end-on" greenhouse overcomes these difficulties, and makes possible much greater space within the greenhouse in proportion to the area of house wall taken up. At the same time it is just as readily entered directly from the residence and, if small, may be heated from the house system.

The garage-greenhouse combination often presents the best solution where there is no suitable exposure for the greenhouse against the house; it is especially desirable where the garage is already heated, and it saves the expense of building a separate workroom or potting-shed. But it does not permit the enjoyment of the greenhouse as part of the house for everyday living, as both the lean-to and the attached greenhouse do.

The small detached house—a unit in itself—is the most expensive to build and to heat, but it can be located anywhere on the place. It is most often adapted to large grounds or the small estate, where its management will be wholly or largely in the hands of a gardener rather than the owner.

In nine cases out of ten, where only a small greenhouse is wanted, it will be preferable to have it attached directly to the residence. The size to be decided upon will depend both upon the location and the results—in terms of quantity—expected. For the average suburban or small country place a lean-to house 9 feet wide and 15 to 20 feet long will provide space enc all the decorative plants, floweri and potted plants which sh started here for the out-of-door it will yield plenty of flowers ting, and even winter-time radis salad. Where, for architectural a lean-to will not fit into the pi greenhouse of similar area w gable attached to the reside usually accomplish the same though the cost will be slightl

ORDERING. In getting an estima the greenhouse manufacturing it will save time to be as def possible about size, location, a eral type of construction des photograph or two of the hous ing where the greenhouse mi attached is also desirable.

Often the most satisfactory a ment is for the owner to prov sidewalls (up to where the glass in stone, brick, concrete, stu wood, to match the residence. case the manufacturer provide rate plans for this part of the so that the superstructure will exactness. Where the owner dec be his own builder, or to emplo help, the materials to be procure a greenhouse concern will inclu sills, eaves and ridge (all of wh the full length of the house); a bars, side-bars, sash-bars and bars, which connect them an the skeleton work to hold the Also there must be included t tilating equipment—vent-sash a paratus for raising and lowering

All these materials, and the smaller members and fixtures with them, will be found illu and described in the manufa catalogues. As many of these ite made in standard units, it is w the prospective builder to selec the catalogue a house of the ty size which best fits his needs.

As a next step, the company w ply him with a sketch or a blu showing ground plans and ele of the proposed structure—no how simple it may be—and a the materials required. The plan in detail just how the different p together. The estimate will proba clude every item required do screws, nails and glazing points the materials detailed directio erection will be furnished.

HEATING. The heating system course, a vital part of the gree While steam is often used fo ranges, hot water is much mor factory for small structures. with electricity has been tried, is still in the experimental stag as yet, far too expensive to be pr except for supplementary purpos

The small lean-to or attached can often be heated from the house system—possibly requiri addition of another section or the boiler, but often not, as h the greenhouse will be require cipally at night, when it is least for the residence. Where the re is steam heated, and hot water holds its heat overnight) is wan the greenhouse, there is an inex device, known as the Taco

kes possible the utilization of
fire for the hot water coils.
ethod heat which would other-
argely wasted is employed to
greenhouse warm.
od which I have employed
ily is to supplement the house
stem with a small auxiliary
ich is used only in extreme
As this is likely to be called
ce only a few times during
it makes possible a great
both fuel and fire care.
improvements in heating
for small greenhouses, espe-
face level systems with auto-
perature controls, have greatly
both installation and operat-
se for the heating of garage-
nd of detached greenhouses.
nsive, inconvenient and dingy
" is no longer required, as
is placed on the floor of garage
room, if need be on the
e level. Oil burning heaters,
greatly lessen the amount of
attention required in main-
even temperature. The inex-
gravity feed type has proved
y for very small houses.
any type of heating system may be installed satisfactorily by a local mechanic, expert advice should be secured concerning the amount of radiation needed and the layout for it. Greenhouse heating is an entirely different problem from that of heating a residence, and an improperly designed system will not only be unsatisfactory but will greatly increase fuel costs. The actual work of installation is usually much simpler than that required for the residence, and as it is possible to purchase the equipment with all pipe ready cut and threaded, according to a simple blue-print plan, the heating system for a small greenhouse offers no great problem to the home mechanic who may want to do this part of the work himself.

Even the smallest greenhouse makes possible almost unbelievable wonders in the way of adding to the out-door garden, as well as extending garden joys through the winter months. No lover of flowers who has never had the opportunity of trying this most intimate and intriguing of all types of gardening, with its endless possibilities of providing new and rare plants for only the slight cost of the seed, can imagine the delights it holds in store.

NOVELTIES FOR 1936

CONTINUED FROM PAGE 35

ion to these there are two new ones in the semi-dwarf t rustproof but included in f All American Winners. They AL ROSE (*Many Seedsmen*). deep rich rose color. Dense ith the flowers placed close The tone and sheen reminds lovely pink Rose. ST. GEORGE *Seedsmen*). A distinct orange lor with strong spikes. The ing of the flowers makes for g and colorful effect.
lifornia Giant Sunshine Asters able this year in several colors ed varieties. Like the Snap- some of these were in the luded in packets of assorted t now your attention is par- directed to BLUE MOON, a ue with amber yellow center: M, a snow white with small nge center, and STRATOSPHERE, lue with lavender center. These e nominated by *Henry A. Dreer* are available from most of the *seedsmen*.
Crego type there is another th your attention. ASTER SUPER L MONTE, of the same type as ular Los Angeles, is a deep crimson. The flower is com- an abundance of daintily inter- ume-like petals which are ex- large and fluffy. The plant freely from the base rather owing the less desired lateral Although not of a wilt-resistant is highly recommended.

are three new additions to the rf hardy Aster group that was r's sensation and they are all ing. LAVENDA, pure light blue, 2"; LILAC TIME, a deep lilac- owing 15", and NIOBE, the only nite variety, which grows only . If the height of this latter one ut, one can imagine its use in very for September color. These ominated by *Henry A. Dreer*.
taller growing hardy Asters we two: BLUE BOUQUET (*Henry A. Dreer*), a clear blue with semi-double flowers that blooms in September. Its height of 2′ guarantees a compact, attractive plant. COL. F. R. DURHAM (*Barnes Bros. Nursery Co.*), an importation from Holland. It is a clear mauve color, very double in form. The foliage is dark green and feathery, forming a perfect background for the double Daisy-like flowers. It grows about 3½′ and exhibits no trace of legginess.

ARABIS ALPINA SNOW CAP (*Max Schling*). This looks like a fine perennial addition for the rock garden. Numerous pure white flowers form a dense mass above the foliage, producing a white cushion-like effect, like little drifts of snow. A fine early spring bloomer that may be used for slopes as well as rock garden.

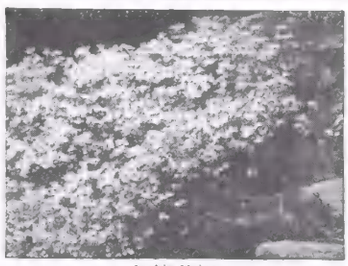
BUDDLEIA FORTUNE (*Wayside Gardens*). Another butterfly bush that already has made a hit with florists who have been treated to a preview of its lovely flowers. It is much neater in its habit of growth than most butterfly bushes and does not choke out surrounding growth. The numerous branches are all tipped with flower spikes 12" to 18" long. Instead of being flat, these racemes are round and full. The color is a true lilac of a very engaging shade. The flowers are impressive due to the fact that they are in bloom from base to tip almost all at the same time. Excellent as a cut flower as well as in the deciduous border.

BEGONIA COPPERY GOLD MULTIFLORA (*Peter Henderson*). A fine subject for bedding and pot culture as well. Not being hardy it will need to be brought inside, or it can be grown annually from seed. Color foundation is old gold, merging into copper red, usually tinged with carmine. The double flowers resemble tiny Roses.

Two new Calendulas are making their bow and it is significant that even in the vicinity of New York where it is almost impossible to get any good flowers in hot weather most gardeners still plant this flower for its fall bloom. ORANGE SUNSHINE (*Max Schling*) is

SPRINGTIME PARADE of Schling's Novelties for 1936

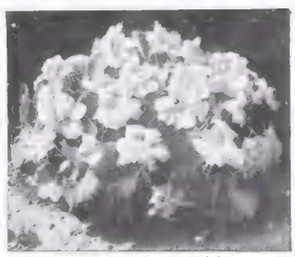
Proudly stepping forth for your approval, this choice selection of Schling's Novelties—*the newest of the new*—is exciting news for the gardener! Each packet a thrill!—and the Collection a garden full of new and delightful surprises!



Arabis Alpina

● **ARABIS *Alpina*, SNOW CAP** (perennial)—A noteworthy improvement over the regular Arabis Alpina. The numerous pure white flowers form a dense mass above the foliage producing a white cushion effect, like little drifts of snow. An early spring bloomer for the rock garden or for planting on slopes ..... Pkt. 60c

● **GAILLARDIA *Grandiflora*, GOBLIN** (perennial)—This perennial Gaillardia, which will bloom the first year if sown by early March, is especially suitable for perennial borders. It forms dwarf 12 to 18" plants with close, bushy foliage almost entirely hidden by the mass of blooms which are bright yellow with a deeper zone..... Pkt. 75c



Nasturtium Golden Globe

● **DWARF DAHLIA, ZULU** (annual)—A very effective bedding Dahlia, vigorous, compact and dwarf, with dark, almost black leaves. Color range is very wide, chiefly shades of crimson and scarlet with some orange, golden yellow and lilac bloom. Individual flowers are borne well on straight stems. ..... Pkt. 50c

● **NASTURTIUM *Dwarf Double*, GOLDEN GLOBE** (annual)—An outstanding sport of Nasturtium Golden Gleam retaining the characteristic sweet scent and semi-double golden yellow flower, but forming a more compact, true dwarf, globe-shaped form—A new race of double dwarf Nasturtiums. ..... Pkt. 50c

● **MARIGOLD, DIXIE SUNSHINE** (annual)—Brilliant golden yellow flowers with a petal formation strikingly similar to exhibition Chrysanthemums. The rich, green foliage is entirely free from the familiar Marigold odor as is the flower. The plants are tall, bushy and well covered with flowers. Late bloomer. Start early.. Pkt. 25c

New California Asters

● **NEW CALIFORNIA ASTERS** (ANNUALS)—AN EXCEPTIONALLY FINE ADDITION TO THE LARGE FLOWERING, FREE-BRANCHING CALIFORNIA SUNSHINE STRAIN; *MOONBEAM*—The flowers are snow white with a small center of soft orange. A welcome addition to the ever popular white flower kingdom; *BLUE MOON*—Identical in growth with the variety Moonbeam. Blue Moon brings us a beautiful light blue Sunshine Aster with an amber yellow center; *STRATOSPHERE*—Rich dark blue to pansy-violet guard petals changing to lavender in the short-quilled petal with a lovely orange center. ..... 1 Pkt. each of the 3 varieties $1.50

● **CALENDULA, ORANGE SUNSHINE** (annual)—An orange colored Chrysanthemum-type Calendula forming a companion to the now famous and most popular light yellow Calendula Sunshine. Identical in habit and bearing a profusion of Chrysanthemum-like bright orange colored flowers..... Pkt. 60c

● **MARIGOLD FRENCH *Dwarf Double*, HARMONY** (annual)—Truly the most remarkable break that has ever occurred in the Dwarf French group. The formation of the petals and the unique color are suggestive of a Scabiosa. The center of the flower is a bright golden yellow and the outer petals are a rich maroon red creating a most striking appearance. The bushy plants are about 12" high..... Pkt. 35c

● **CORNFLOWER, JUBILEE GEM** (annual)—The dwarf blue Cornflower which caused so much comment in England last year. The foliage is a mass of cut-leaved, vivid green leaves entirely unlike any other Cornflower and forming a beautiful contrast to the dark, vivid double blue flowers. One of the easiest annuals to grow..... Pkt. 50c

● **SIBERIAN WALLFLOWER, GOLDEN BEDDER** (perennial)—Will bloom the first year if sown by March. Similar in growth to the popular Siberian Wallflower, but deep golden yellow in color and bears extremely large, scented flowers in a cluster at the top..... Pkt. 50c

● **MYOSOTIS, LAVENDER GEM** (biennial)—Distinct not only because of its color, but also for its neat, erect habit of growth. Color is a distinct medium lavender entirely free from any rose or mauve shade. Biennial in habit, it may be sown either in the early Spring for late bloom or in July and August for bloom early the following Spring.... Pkt. 50c

● **DIANTHUS DELIGHT** (perennial)—A cross between two outstanding members of the Dianthus family, Dianthus Sweet Wivelsfield and Dianthus Roysii. This attractive garden Pink is in bloom from June until October bearing flowers about 1" in diameter, in alternating spikes in profusion. Color ranges from pale pink to deepest purple with many of the velvety rich reds found in Sweet William. 9 inches tall.... Pkt. $1.00

● **NASTURTIUM *Dwarf Double* GEM, MIXED** (annual)—A truly dwarf, compact strain of sweet scented double Nasturtium, entirely without runners. If planted in poor soil, the compact globe shaped plants produce a mass of bloom, including shades of yellow, orange, scarlet, crimson, salmon, cerise, cream and maroon. Both light and dark foliage plants appear in this mixture..... Pkt. 25c

Marigold Harmony

Dianthus Delight

● **NASTURTIUM *Double Sweet Scented*, ORANGE GLEAM** (annual)—The latest addition to the now famous Gleam family of Nasturtiums. Flowers are very large, uniformly double and free flowering. The color, a deep glowing golden orange intensifying to a deeper shading in the center, is entirely new to the Nasturtium family. Very sweet-scented.... Pkt. 50c

● **PHLOX DRUMMONDI, NEW ART SHADES** (annual)—A picture can give only a hint of the beauty of this new strain of Annual Phlox. The colors are ravishing—soft pink, dainty lavender, deep blue, royal purple, golden yellow and rich crimson and each floret enchanced by different colored eye. Sow the seed early to have a long season of bloom..... Pkt. 50c

● **PETUNIA FLAMING VELVET** (annual)—The first appearance of this variety which won a gold medal in the 1936 All-America Seed Selections. The color is a brilliant velvety scarlet or blood-red. It outshines all other varieties in color, size and quality of bloom..... Pkt. 50c

THE COLLECTION of 18 new flowers with the BOOK FOR GARDEN LOVERS (a $9.65 value) ..... for..... **$8.**

N.B. "BOOK FOR GARDEN LOVERS" alone—35c a copy.

Schling's Seeds

MAX SCHLING SEEDSMEN, INC.

615 Madison Ave. New York City

NEW AND STANDARD PLANTS for 1936 GARDENS

FOR YOUR PROTECTION WE CAREFULLY TEST ALL NEW PLANTS AND MAINTAIN CONSTANT CHECK ON THOSE LONGER ESTABLISHED. The following special offers have been designed for successful gardening under a variety of conditions. They bear the same guarantee of excellence that has characterized all Totty plants over a period of thirty-two years.

ENGLISH HYBRID

DELPHINIUM

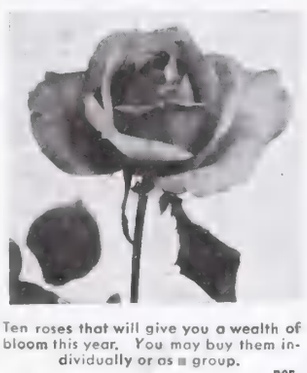
You can have gorgeous spires of Prize Winning English Hybrid Delphinium in your garden during August and September this year by setting out plants at planting time that are well grown and ready for out-door planting. We offer three-inch pot-grown plants that should not be confused with ordinary delphinium, for they represent the latest and finest produced in this queen of all blue flowers.

We will deliver prepaid

8 Strong Plants $2
12 Strong Plants $3

Due to the very special price we reserve the right to withdraw this offer at any time.

TEN GREAT ROSES



Ten roses that will give you a wealth of bloom this year. You may buy them individually or as a group.

	per plant
Token—magnificent apricot orange shading to golden pink. One of the most beautiful of all roses	$1.50
Hinrich Gaede—Nasturtium red buds, open flowers luminous vermilion shaded golden yellow	1.50
Etoile de Hollande—Brilliant red, enormous size, petals very large; very fragrant	.75
Mrs. Charles Bell—Lovely shell pink buds, open flowers, shadings of soft salmon	.75
Mrs. Pierre S. duPont—Buds red-dish gold opening to deep golden yellow. Very fragrant	.75
President Hoover—Dazzling color combination of cerise-pink, flame, scarlet and yellow	.75
Margaret McGredy—Oriental red passing to beautiful carmine rose as flowers age	.75
Briarcliff—True rose pink without shadings. Long pointed buds and very fragrant	.75
Talisman—Like a choice rare cameo, already so well known as to not require further description	.75
Joanna Hill—Clear yellow deepening at the center. Strong stems and beautiful form	.75
	$9.00

All ten roses delivered prepaid at planting time for **$7.50**

TEN FINE MUMS

Ten chrysanthemums that will give you a variety of form and color as well as a long season of bloom.

	per plant
A. Barham—beautiful orange bronze. Lovely under artificial light	$ .35
Normandie—a magnificent creamy white. One of the earliest and perhaps the best	.35
Azalea Mum—a beautiful true pink. Starts to bloom early and continues to frost	.35
Yellow Normandie—clear light bronzy-yellow. Produces fine sprays of bloom	.35
Frances Whittlesey—rich bronzy-garnet. Early flowering. Fine addition	.35
Firelight—brilliant carmine shaded with scarlet. Earliest and best in its color	.35
Anne Vaillant Dort—a gorgeous salmon bronze single. Deservedly very popular	.35
Ruth Adams—A beautiful bronzy old gold single. Popular with all who know it	.35
Mrs. J. Willis Martin—A crushed strawberry pompon. An acquisition for the garden	.35
Adelaide—Deep rich mahogany pompon. One of the earliest to bloom	.35
	$3.50

All ten chrysanthemums delivered prepaid at planting time for **$2.50**

Our New 1936 Catalogue featuring Roses, Delphinium, Chrysanthemums and the better hardy perennials will be mailed free on request.

Totty's

CHAS. H. TOTTY

BOX 4
MADISON, N. J.

SERVING GARDENERS FOR THIRTY-TWO YEARS

identical in form and habit with the already popular yellow Calendula Sunshine. This new one is a bright orange color and provides an ideal planting companion for the older variety. CALENDULA TOM THUMB (*Henry F. Michell*) grows not over eight or ten inches with flowers 1" to 2" across. Will bloom in four to six weeks after sowing seed. The color range is from light yellow to deep, fiery orange, often with dark centers. This is not available in separate colors. Excellent for beds or borders.

CALLIOPSIS DRUMMONDI SEMI-DOUBLE GOLD CREST (*Wm. Macdonald Seed Co.*) You may have some trouble procuring seed of this novelty, for not all seedsmen have it. The color is a rich golden yellow with a reddish brown zone. The flowers have a double row of mammoth petals, very impressive.

ANNUAL CANTERBURY BELL WEDDING BELL (*Stumpp & Walter*). Your like or dislike of this new Canterbury Bell will no doubt be measured by your success in growing the annual types. Pure white in color. The plant is base branching with large center spike surrounded by eight or ten smaller spikes.

COREOPSIS GOLDEN GIANT (*Jackson & Perkins*) originated in California. Grows about 2½′ high with good strong, dark green foliage. The flowers are 3" to 4" across, most of them with an overlapping row of petals—almost a double row. The color is a rich golden yellow, the richest of any Coreopsis. An important consideration is the fragrance of the new flower.

CORNFLOWER JUBILEE GEM (*Most Seedsmen*). A dwarf variety of Cornflower that makes a compact plant 12" high literally covered with flowers. The foliage is distinct from all other Cornflowers, forming a tufted mass of vivid green contrasting well with the dark but vivid double blue flowers.

COSMOS SENSATION (*Most Seedsmen*). Another of the All-American Winners. A mammoth early flowering Cosmos that comes into bloom about ten weeks after sowing seed. The flower measures 4" to 5" across, a new high in Cosmos. The color is shades of pink and white.

SO ACTIVE was the Chrysanthemum family last year that new introductions are almost complicated. *Totty's* are introducing nineteen separate and distinct pompon varieties that have the approval of specialists and merit your investigation. This same firm also is presenting ELIZABETH, a new Anemone type, light pink on the order of Tuxedo with a higher and fuller center; and two singles: AFTER-GLOW, an unusual shade of burnt orange, grows about two feet and is excellent for pot culture, and TAGOYA, an excellent plant that does not need disbudding. Color, Goya red; height of plant 24"-28", maturing early. Will do well under pot culture.

Henry A. Dreer presents ten new Korean varieties that are the earliest to date to bloom. They are too numerous to mention other than to stress the fact that not only will they bloom earlier, but are different in color.

Bristol Nurseries continue their trailblazing work with the Koreans by bringing forth two new double varieties: INDIAN SUMMER, a vivid glowing orange with flowers 3" across; somewhat shaggy; blooms about October 1. ROMANY has a perfect double form flower with wiry stems. The flowers are about 3½" across and bloom about October 5. Single type Koreans from *Bristol* include APHRODITE, that has pink buds, changing to ivory white as flowers open, and SATURN, a si orange and bronze; an orang around a yellow center make distinctive. The flowers are 3 and produced on large, graceful

CHIRONIA LINOIDES AFRICA PINK (*Henry A. Dreer*) is a attractive plant that looks suit the rock garden, the foreground ders or for bedding work. It is ing pink color covered in J August with hundreds of h Ball-shaped plants 12" to 15" h

THE Dahlias are too numer cover fully in this article, are interested in a complete cov the new varieties for 1936 I re to my article, "The Dahlia F in December HOUSE BEAUTIFUL. large-flowering sorts here are a f are outstanding: MILTON J. (*Pennypack Gardens*), RUB GIANT (*Rudolph Ruschmohr*), P AMERICA (*American Dahlia F* OAKLEIGH MONARCH (*Oakleig dens*), MRS. W. F. LORD (*P rella*), CALIFORNIA PEACH (*Ball cess*), and MRS. HERBERT O (*Berwick-Dahliadel*). In the n size flowers I strongly recommen SEY'S WHITE BEAUTY (*Willia Waite*), TREASURE CHEST (*Da Nurseries*) and MRS. ALFRED B (*Baddety Bros.*). Pompons are en by the addition of VALERIE (*Home*), and BETTY ANN (*Pen Gardens*). The miniatures, by F JUNIOR (*Baddety Bros.*), ROSE B (*Dahliadel Nurseries*), and DO BRANT MILLER (*Stephenson-F mohr*). In the singles don't miss KLE, an orchid-flowering type *Dahliadel Nurseries.*

Here is an annual Dahlia to be from seed that seems worthy of tion: ZULU DWARF ANNUAL *Schling*). Vigorous, compact, dw bears dark, almost black leaves color range is wide, containing shades of crimson and scarlet some orange, golden yellow and colored bloom. The individual f are borne on straight stems. This be effective for bedding and cuttin

DELPHINIUM SUMMER CLOUD (*F. Michell*). A new white th claimed to come practically one dred percent true. A free-flowering growing to 4′ and 5′ tall. Whites made their appearance during the few years with varying success: one looks good.

Two new Dianthus grace the lis year, both holding forth fine pr DIANTHUS DELIGHT (*Most Seeds* blooms from June until October; ers about one-half inch in diat Neat and compact, the growth is 9" high. The color range runs from pink to deepest purple with mar the rich velvety reds found in WILLIAM. DIANTHUS ROSE UN (*Barnes Bros. Nursery Co.*) is a large double clear rose-pink hardy den Carnation, spicily fragrant. blooms are borne on almost le stems about 18" in length from until actual freezing. Frost seem have little effect on the plant. foliage is Carnation type, blue-g and very vigorous growing.

ELSHOLTZIA FARQUHARI (*Henry Dreer*). This plant resembles a B leia, but only grows 24" high. It duces large showy spikes of pink flo in late summer and early fall. entire bush, flowers and foliage sweetly scented. In addition to its v for cut flowers it should be welco

perty planting, being both con- and beautiful in the landscape. new Eschscholtzia or California make their bow, and don't be by the similarity of names previous subject. ESCHSCHOLTZIA DAMING (*Stumpp & Walter*). of petals show a suffusion of se and apricot on a yellow while outside is deep coral rose. wering and erect in habit. OLTZIA ERECTA GOLDEN ROD *lee Burpee*). Here is a really lifornia Poppy. The plants grow with flowers nearly 4" across well above the foliage. An even olden orange.

ARDIA GOBLIN (*Several Seeds-*) A hardy perennial Gaillardia ws 12" to 16" high with a very habit. Blooms from July to Color, a bright yellow with a zone. The stems are sufficiently provide fine additional cutting . Should be welcome in the us border.

OPHILA ROSENSCHLEIER (*Jackson elins and Henry A. Dreer*). Dou- flowers, not as large as Bristol ut the plant blooms all season.

LINIFLORA (*Peter Henderson*). ily grown, attractive annual. are neat, upright and semi-com- habit; 12" to 15" high and with dozens of dainty single flowers on long stems. The nge is white and lilac.

OLUS ALAYNE (*Champlain View*). Winner of an award of merit American Gladiolus Society Na- how last year, scoring 88 points corative scale. A new shade of e with whitish midribs. Medium h twenty to twenty-four buds. ful keeper and shipper. Its is enhanced by the petals being lack and somewhat ruffled.

OLUS AMBERGLOW (*Champlain ardens*). A perfectly clear am- thout any markings or other Medium large, fairly long spikes. r eight flowers open at a time ood keeper. This will be hailed of the most beautiful varieties ellow section.

SPUR IMPERIAL DAZZLER (*Stumpp ter*). A vivid lustrous carmine erally glows. Blooms seven to ys earlier than any standard The flower spike is very long sely spaced mammoth flowers.

OLD DIXIE SUNSHINE (*Most en*). Award of merit winner All- n Seed Trials 1936. The plant nd stately with rich fine foliage. e hundred percent double. The yellow flowers last a long time t, keeping ten days under actual he flower resembles a dainty Chrysanthemum. There is only h to this new variety for North- deners—it is a late bloomer and be planted indoors early, later ransplanted to the garden. MARI- ARMONY (*Most Seedsmen*). This ny red double French type with len yellow center is pronounced ne seedsmen the outstanding of the year. It is a dwarf plant 12" to 18" high. The plants are and prolific bloomers. MARIGOLD N ORANGE (*Several Seedsmen*). plants about 3' high bear a great y of large, massive, round, per- double flowers. The color is a t orange and the flowers give ect of large loose golden balls. A SETOSA, mixed colors (*Stumpp ter*). A good addition for back- of borders as it grows to 6' tall and branches freely. The colors include white, crimson, lilac, sulphur and various shades of pink.

MYOSOTIS LAVENDER GEM (*Many Seedsmen*). An entirely new and distinct color in the popular Forget-me-not family. Of neater and more erect habit than Indigo Blue. Well suited for cutting and bunching. The color is a distinct mid-lavender, a pure tone, entirely free from rose or mauve.

NASTURTIUM in its double form continues the mad pace of development it has been going the past few years. *W. Atlee Burpee* is presenting new Dwarf Giants in mixed colors and the following named varieties: MAHOGANY, MOONBEAM, SCARLET GLOBE, SUN GLEAM and SUPREME, all of which have many excellencies of both color and form.

Other Seedsmen are boosting the worth of Golden Globe and the Double Gem Mixture so that any craving for Nasturtiums this year should be easy to satisfy. Certainly no plant in recent years has climbed from a mature acceptance to great heights of public favor all through the original introduction of one double type with its sweet scent characteristics that are stamped on all that have followed this original Gold Medal Winner of a few years ago.

Petunias also show much activity with interesting new things that offer real possibilities. DAINTY LADY (*Most Seedsmen*) has fringed light golden yellow flowers; compact, semi-dwarf, free-flowering throughout the entire summer. PETUNIA FLAMING VELVET (*Most Seedsmen*) is brilliant, velvety scarlet or blood red; a real acquisition for bed or border due to its free-flowering habits. PETUNIA ROSE GEM (*Most Seedsmen*) has rich, deep rose flowers; nana compacta type. Compact plant 5" to 6" in height literally covered with flowers. PETUNIA TWINKLES (*W. Atlee Burpee*). Its name is very descriptive, for the effect is one of twinkle. Brilliant rose flowers, starred white, completely cover dwarf compact plants. Very effective in border or beds.

Two new Phlox grace the list this year, one annual and the other perennial. PHLOX DRUMMONDI NEW ART SHADES (*Most Seedsmen*). Mixed colors, many having a different color eye from the outside colored edge. Large flowers, an inch and a quarter to an inch and a half in diameter. Compact 9" plants. PHLOX P. D. WILLIAMS (*Jackson & Perkins*). Soft, apple blossom pink with dark stripes in the center. Buds and backs of petals are red. Height, 2' without any tendency to legginess.

PRIMULA DENTICULATA HALLI (*Vaughan's Seed Store*). Like most Primulas, a terrible name to remember, but one doesn't grow the name. The color range is from white and lavender to deep violet purple and almost crimson. Perfectly hardy, it starts blooming in April and continues for a month. The first flowers are short, but all later flowers are produced on stems 18" long.

The jury selected only eight new Roses from an original twenty-four nominated, but these eight should be real acquisitions: From *Jackson & Perkins* we have ANNE POULSEN, a polyantha type; scarlet crimson double flowers borne on large sprays. Always in bloom; good for low hedges and borders. CARILLON (Plant Patent No. 136), a hybrid tea, whose orange scarlet buds open to deep coral, overcast with orange. The full bloom is 4" in diameter. The bush is branching, making it a good prospect for solid bed

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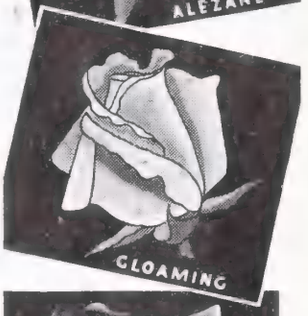
ALEZANE (*Plant Pat. No. 116*) A newcomer from Spain. A rose of the most astonishing colors; reddish brown in the bud, gradually evolving to apricot with a yellow circle in the center. The first to bloom in the Spring. It is one of the finest roses ever to come from a country known for its romance and color.



GLOAMING (*Plant Pat. No. 137*) Certain to arouse the enthusiasm of garden lovers. The large, urn shaped buds are carried on long stems, ideal for cutting. Of soft, satiny pink, the flowers have a clear, underlying shade of orange, giving the petals a luminous quality. Vigorous grower. Delightful fragrance.

MATADOR (*Plant Pat. Applied For*) When shown in Europe this rose was heralded as a great red rose. Tests in our own research gardens and many others confirm this opinion. Blossoms are large, full, with the scarlet crimson and sheen of the matador's cape. Matador brings the fire and flash of the toreador to your garden. Sturdy grower.

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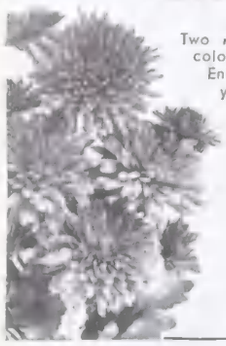

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planting. GLOAMING (Plant Patent No. 137), another hybrid tea, that is a great cut-flower variety and also of great value in the garden. Large buds carried on long rigid stems with handsome foliage. The bloom is large, full and well formed. Color is a soft, satiny pink, heavily laden with salmon and amber. Delightfully fragrant and a great keeper, either cut or on the plant. The fourth Rose from *Jackson & Perkins* is MCGREDY'S TRIUMPH (Patent Applied For), a fine hybrid tea that is being hailed by rosarians. Large, ovoid, pointed bud, cerise overshadowed with orange, opens slowly into a very large cup-formed bloom with brilliant deep pink and cerise overlaid with amber toning to a wide yellow center that is encircled with a heavy tuft of yellow stamens. Vigorous grower with new foliage, bronze, later toning to deep green.

Henry A. Dreer presents the following: CARRIE JACOBS BOND (Plant Patent No. 158), a magnificent new Rose with large double blooms of ideal form carried singly on long stems. The color is a rich, deep rose enhanced by a luminous coral sheen. Moderately fragrant and perfectly formed, good at all seasons. ORANGE GLOW, a new baby Rose from Holland, producing upright trusses of bright orange flowers. In trial last year in this country for the first time, this Rose proved the brightest of all the baby Roses. PRESIDENT BOONE, combining a magnificent color with good form and vigorous habit. Color, deep velvety crimson, beautifully veined velvet black. It could well be described as a Crimson Radiance, for it has the disease-resistant qualities and vigorous habit of Radiance.

From *Conard-Pyle* we have ROCHEFORT, a unique color. Large ovoid buds ranging in color from terra cotta to orange copper. Opens 3½" wide, orange old rose changing to pale old rose with age. Heavy flower, one hundred petals. Excellent form with a rich fragrance. Growth is upright, foliage a healthy green. A free and continuous bloomer.

From this same firm comes one of the most interesting novelties of the year, TOM THUMB, a seedling of *Rosa Rouletti*. A red Rose bud the size of a grain of wheat, a bloom that would open inside of a thimble and a young plant you could cover with a coffee cup, gives a graphic idea of its qualities. Maximum size of plant, when fully grown, about 6". The color of the bud is a deep crimson which grows slightly lighter as the bloom opens with a bright eye in the center of the flower. This plant has great possibilities.

SCABIOSA FISCHERI (*Stumpp & Walter*). This hardy perennial is a welcome addition for the border. Coming from Manchuria, it grows about 20" high with handsome divided leaves and flowers well into the autumn. Flowers are about 2½" in diameter, borne on stiff stems, and are a rich, deep blue shade unlike that of an Scabiosa. Ideal for cutting.

SHASTA DAISY CHIFFON (*Jac Perkins*) is well named for it g effect of delicate chiffon. Plant about 15" high and is always in Flowers are 2" across, produ stems 8" to 10" long. Exquisite flower or for a spot of white.

SWEET PEAS are such proli ducers of new varieties that f deners have a working knowl them. Here are a few worth y vestigation this year. From *W Burpee* four new ruffled varietie names almost describe them: R BLUE, shading deep blue in the to a lighter blue on the edges. R EXQUISITE, salmon-cerise. RUFFL PLE, rich purple with copper sheen, and RUFFLED MAUVE, mauve, lighter shaded toward th of petals. SEQUOIA (*Henry F. M* is a golden cerise with frille waved flowers which are extra I have also heard much of a new Pea named SHIRLEY TEMPLE ori by *Waller Franklin*, but it was n inated for this year. While I und the seed supply is limited, it is recommended.

VERBENA APPLE BLOSSOM (*He Dreer*). A delightful new variet lovely cameo pink flower trus enormous size. This new variety all the good plant qualities of th ern Verbena, which is just abou due for a wave of garden popu

VIOLA GRACILIS NORMANDIE *F. Michell*). A remarkably har variety bearing large, self-colored of a rich burgundy red-purple. It and habit of growth should m popular.

SIBERIAN WALLFLOWER GOLDE DER (*Most Seedsmen*). Deep yellow, large sweet-scented flowers in a cluster at the top of each This novelty will bloom the firs if sown in March.

It always seems fitting to clo new plant article with an introd from the ever-popular Zinnia and here is the final new pla 1936 gardens. ZINNIA EARLY W GYPSY (*Vaughan's Seed Store*). flowering, a yellow and gold co tion that deepens in color at the Both the form and color seem dicate that this new one will be lar. A bouquet of this in a terra stone jug should be something member.

In closing the 1936 list of new I again appeal to readers to se results of any tests that they may of these new plants this year. coöperation will be the best chec sible on the efficiency of the syste is being used to present the worth things each year for your enjoym

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SEEDS YOU SOW INDOORS

CONTINUED FROM PAGE 42

t es the area occupied at pres- h the later little individual pots a to be taken into consideration. r t plants, given their full share l nd sunshine, will produce a ect in the garden than twice n ber of spindling leggy speci- hile the advice is usually to y one variety in each contain- a may be saved by sowing to- veral types which require the nber of days for germination, s he following:

e weeks for the sprout to ap- abiosa. Salpiglossis, annual icotiana. Snapdragons.

eeks: Arctotis, Larkspur, Sun-

days: Calendulas, Caliopsis, a Stocks, Gaillardia.

h days: Verbenas, Nasturtiums, t h, Asters, Alyssum.

ays: Zinnias, Bachelor's But- nual Chrysanthemums, Mari-

is no guarantee that such a will be rigidly adhered to, but esults may reasonably be ex- within its limits. The slowest are the ones to be planted first, f the keynotes of success is to plant in a continuous state of ac- th, since if it is ready to go into d several weeks before weather ls are right general havoc en- indication of later growth is given by the time of germina- ere space is limited, there is se in seeding varieties easily pensively obtained at the nurs- ve the precious area for plants l appeal. Last year I started is time several varieties new nd all proved worth while. An- *husa capensis* Blue Bird; *Con- tricolor*, a tiny bushy Morning not a vine); Gazania Orange *icotiana suaveolens*, small flow- early season until late; Hun- a, the big yellow bush Poppy does not mind transplanting. ur vines: *Ipomœa grandiflora* e Japanese Moonflower; *Ipo- rulea*, Heavenly Blue Morning *Cobœa scandens*, Cup and ine, both blue and white; *Tro- peregrinum*, Canary-flower.

ND STERILIZATION. The soil e a mixture of equal parts of earth, sand or sifted coal ashes, nus. While it is perfectly pos- mix this at home if soil has ought in from the garden last l commercial humus bought, the procedure is to procure the tively small amount needed at use or nursery. Best of all, get Steriloam, already disinfected, a ten pound package for $1.25, and that amount goes a long way. For where soil is used for indoor seed sowing, the danger of "damping-off," that blight which will destroy whole batches of plantlets in a few hours, is minimized by some process of sterilization. So unless treated soil is used follow one of these processes. Bake the soil in the oven; pour bubbling boiling water—a scant pint to a box—over the flats and let them stand four or five hours before seeding; treat the dry soil with formaldehyde dust, three level tablespoonfuls to the box, watering thoroughly before seeding; dust the seed itself with Semisan. The easiest way is to buy Steriloam!

CONTAINERS. While the regulation flat is at least 12x18 inches, smaller boxes are easier to handle. Cigar boxes—of the wooden type—are better for house needs. With a gimlet drill a dozen holes not over a quarter of an inch in diameter in the bottom for drainage, and fill the box with the soil to within half an inch of the top. Another style of container is even more amusing to work with as it is rather reminiscent of doll house procedures. Get two large flat glass dishes with straight sides. In one of these put an inverted terracotta plant saucer, and on top of this upside down saucer place another one just like it which has been filled with fine soil. After putting the seeds in this earth, fill the glass dish with water to the bottom of the planted saucer, and keep that level of moisture continuously. The porous clay does the rest as it draws the dampness up into the soil. Cover with the second glass dish wedged open for ventilation.

SOWING AND STARTING. Sow thinly; don't try to use up the whole packet of seed. Save what is not needed now, and each time a plant is later put into the ground, sow near it seeds of the same variety to insure early and later production. If the seed has a hard shell, clip off a tiny bit of the end so that the moisture can penetrate it the more readily. Small seeds should have a slight covering of earth pressed down over them; larger ones should be not more than a quarter of an inch down. During germination keep in the dark; place one box upon another with a crack for ventilation and a piece of cardboard or glass with paper on the top one. Put the glass containers in a dim light. As soon as the first green appears place in the window. Never let the boxes dry out, and an easy way to prevent this without disturbing the

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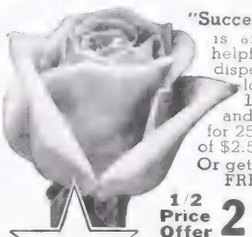

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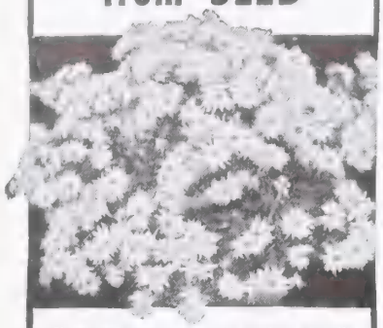

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contents is to set the box in a pan of water until the top soil is moist. This is another reason why these small containers are simpler to handle. If you wish to start annual Asters, which are notoriously difficult to manage, put only a thin layer of earth in the container, sow the seed, and as the stem shoots up keep adding soil so that the root run is deep and substantial. Sweet Peas are treated in the same manner. I have known excellent success to be obtained in seed germination by using only peat moss and sand. Fill the cigar box with moss and stand it in a pan of water until it has become quite saturated. Press out the excess moisture, at the same time packing the spongelike material tightly, and spread a quarter of an inch of sand over the surface. On this sow the seed, and cover with a sprinkling of sand. Set in a warm dark corner until germination takes place. The theory of this medium is that the acid reaction of the peat moss is conducive to quick development and its porous nature gives an easy root run. The sand plays the role of excess moisture absorber, and lessens damping-off. In this case the seed would be disinfected, not the growth medium. Seeds should never be put into a cold soil or moss, and the water for the needed moisture is best tepid.

TRANSPLANTING. No matter what the start, the follow-on is the same. As soon as the sprouts appear put the container in the sunniest window there is, and at the formation of the true leaves the first transplanting is due. By true leaves is meant the second pair which follow the first two snubby little growths, usually round and insignificant, while the next to appear show the characteristics of their particular variety. The second receptacles are duplicates of the first, except for the sauce dish and saucer combination, which is discarded in favor of two-inch pots, and the soil is of like composition. It is merely more room for each plant that is being provided. With a short round stick make holes deep enough to hold the most ambitious rootlet in its new soil bed; loosen the earth around the roots of the seedling with the same stick, notch a small wooden label for a plant lifter, and lift the seedling out of its first home, dropping it into the prepared hole. Press the soil firmly around the roots, water by immersion, and place in the dark for 24 hours before replacing in the light window. Keep the temperature of the room between 50° and 60°, lower at night than by day. Shade against direct sunlight until real growth commences and keep moist. When pots are used they are more easily cared for when placed nearly full depth in a box of sand or ashes, and a glass coffee percolator top may be employed as a miniature forcing cloche. Should the propitious weather for outdoor planting delay unduly, another transplanting on exactly the same lines as the first will keep the growth going. That is what counts, continuous progress. Thus the sturdy dependable seedling should be secured in this manner:

Sow under sterile conditions, in warm soil.
Germinate in the dark.
Pass to a light exposure at the appearance of green growth.
Keep at a temperature below 65°.
Keep moist with tepid water.
Have at least one transplanting, two are better.
Grow up without crowding.

Seven cogent reasons why the lone gardener stays at home in the late winter.

ARE FLOWER SHOWS REALLY HELPFUL?

CONTINUED FROM PAGE 41

ties in horticulture. The less commercial and repetitive the displays, the better the show. Where several garden clubs join in a definite and comprehensive project such as the planting around a village green, they score in my estimation. I also applaud clear labels on plants in small garden exhibits and such contrasting helpful exhibits as the right and wrong way to prune shrubs. Too many instances of any one kind of exhibit pall.

My adverse comments apply chiefly to the New York City show, which it is almost impossible to enjoy in recent years because the exhibits that draw most attention are concentrated in too close proximity. Would it not be possible to place some of the large gardens which call for extensive study on the upper floors and perhaps route the public from the top down, or at least encourage them to pass more quickly upstairs with an incentive to go up that is well advertised? Moreover, could it not become customary for certain periods of the day—say, from 9:30 to 11 A.M. and from 5 to 7:30 P.M.—for the

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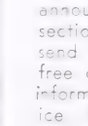

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price of admission to be higher and the number admitted during that time be limited so that earnest or less sturdy humans could have a chance to see the show under less crowded conditions than now prevail?

B. Y. MORRISON, *secretary of the American Iris Society, brings a different point of view to bear on the flower shows. You see his articles frequently in the garden magazines. He is editor of the National Horticultural Magazine.*

If by "flower shows" are meant the annual orgies held each year in March in many of our metropolitan centers, I must admit that I am not interested, perhaps because I am not metropolitan in thought or feeling and have other horticultural interests. The display is impressive but the limitations of space and season necessitate the use of forced material or of greenhouse plants, neither of which have much more relation to the lives of most persons than to my own. I am willing to acknowledge the achievements of Mrs. Blank's gardener, who can make her specimen plant grow five times as large as it should and have twenty times as much flowers as it decently should, each five times as large as they should be, but I am not truly impressed. On the other hand, I am grateful to Mrs. Blank and her gardener for a display of any fine plant in collection, such as I might like to grow but cannot. These are like museum treasures.

The garden problems self-imposed, chiefly by garden clubs, usually turn out to be rather theatrical and often just a trifle foolish.

Flower arrangements are always my special delight, but I never explain how or why.

The "Gadget" departments do not interest me but, doubtless, again I am to blame.

If, however, your "Flower Show" means the little fellows, local, of the moment and of the necessities of the community, I must admit a pleasure that might be hard to defend.

I have only one suggestion—doubtless useless. Have all shows without prizes, without judges and without admission charges.

EDGAR ANDERSON, *geneticist of the Missouri Botanical Garden at St. Louis, is disturbed most by the flower arrangement classes. Since this section is one of the most important as well as controversial sections at the flower shows his point of view gives much food for thought.*

Flower shows make me violent. There is great public interest in them; a very great deal could be accomplished by means of them; and yet a large percentage of what goes on is the most futile sort of diddling. Take, for example, the matter of flower arrangement. In the hands of Japanese philosophers and mystics it becomes a fine art, recognized at home and abroad as one of Japan's contributions to world culture. At American shows flower arrangement is one of the most popular features with both exhibitors and the general public. Yet I sometimes wonder what a Japanese philosopher would think if he could come into an American flower show when the ladies of the garden clubs were setting up their flower arrangements. Contrast the atmosphere of serenity, peace and contemplation under which a Zen Buddhist would work, with our confusion, flutter and high-pitched feminine chatter.

To become a fine art flower arrangement should receive serious thought. If so much effort is being put into it the effort should be applied at the roots to stimulate healthy new growth. A flower arrangement, to mean something, needs complete understanding of the plants which are used; their particular rhythm of growth, their seasons, the places where they grow. To an intelligent observer, the inclusion of a particular plant in an arrangement should present rich and varied overtones derived from previous associations with that material.

Many American flower arrangements suggest all too accurately the conditions under which they were made. As a child may play with pretty ribbons, a woman who knew very little about plants and who had no particular feeling for them, disposed in an appropriate container a few which appealed to her. The result at its best is a pleasing mixture of form and color, if one can put one's eye far enough out of focus to be unable to sense the meaningless juxtaposition of plants from everywhere. I suppose we should be thankful for the form and color: that is something. But it is a long way from a fine art.

I have two practical suggestions. One is the inclusion, at least occasionally, in show schedules of topics which require real thought and feeling. Such a schedule, for instance, as that used by the Groton show last autumn. Suggestion number two is that a great deal more be done to encourage men in garden clubs and at flower shows. Flower arrangement by ladies, unaccompanied by gentlemen, is like choral singing performed exclusively by women, caterwauly and without timbre.

THE PRACTICAL GARDENER

ANNUALS. A neglected member of this family is the lovely Lavatera, of the Mallow tribe, yet it is one of the showiest of annuals, and has often been termed the best pink flower known. It may be a victim of the muddle of horticultural names, and confused with the perennial Mallow, which goes under the title of giant flowering Hibiscus, Marshmallow or Rosemallow. The annual Mallow or Lavatera is a five-petaled bloom with satiny texture and in most lists comes either in a pure white, *L. splendens alba*, *L. splendens* Sunset or L. Loveliness. The plant is three to four feet high, is of very easy cultivation, succeeding in ordinary soil in full sun. The English catalogues offer seven or eight varieties, but the color range is about the same, varying from a purplish red to the light pink. The seeds should be sown where the plants are to stand, as the stems are brittle and often are injured by transplanting. They grow rapidly and are excellent as background for the annual types of Larkspur. In the old flower prints this is a plant often seen portrayed, usually with its accompanying perennial form designated as Hibiscus. The Hollyhock is of the same Mallow family with its genus name althaea, and the shrub commonly called althaea, or Rose of Sharon, is *Hibiscus Syriacus*. This is one of the most puzzling groups, until realization comes that the flowers of all are alike, and that whatever their common names they are all of the family Malvaceæ.

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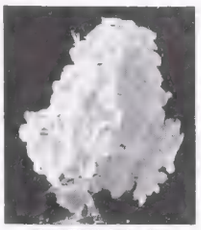

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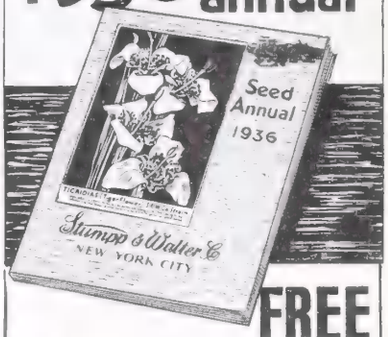

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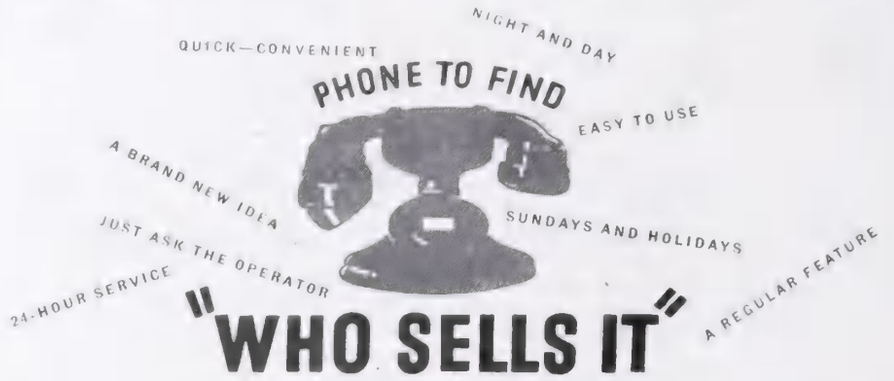

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WHO SAYS SO?

THE word is countrywide now that the motorwise are saying: "BUICK'S THE BUY!"

You have a perfect right to ask, is that true? Who says so?

A convincing answer to both questions will be found in the following typical list of people eminent in professional and business fields, who are now driving new Buick cars:

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formerly Attorney General of Missouri, St. Louis, Mo.

TOMMY BRIDGES
Pitcher, Detroit Tigers

ELMER J. BROWN
Fire Chief, Binghamton, N. Y.

CHARLES P. CAHILL
Superintendent, Union Pacific Railway, Denver, Colorado

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JAMES E. DAVIDSON
President, Nebraska Power Co., Omaha, Nebr.

WALTER H. DYER
Official of General Household Utilities Co., Chicago, Ill.

DR. A. S. GREEN
Chief of Green Eye Hospital in San Francisco, Cal.

REV. GEO. GRIFFITH
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RAY HAYWORTH
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WHEN BETTER AUTOMOBILES ARE BUILT BUICK WILL BUILD THEM

Phone to Find WHO SELLS IT

See page 114 for the new "WHO SELLS IT?" Service.

Where East Meets West in Floor-Coverings

New Caracul Broadloom, with a luxurious "pebbly" pile of tightly twisted yarns that have great springiness and resiliency. Convincing proof of its sturdiness is a model room at Sloane's, where thousands of people have walked on this carpeting without causing any visible wear. The colors offer many unusual tones not available in most floor coverings, for they were chosen from the "decorator point-of-view." $5.95 a sq. yd. Mail or telephone inquiries invited. *Fifth Floor*

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Oriental Rug . . . replica in design of a beautiful 16th Century North Persian rug now in the Metropolitan Museum of Art . . . acquired from the Yerkes Collection. Noted authorities claim there are only two specimens of such carpets in existence, the other being in the Museum of Lyons. Sloane's was privileged in being allowed to reproduce the design of this rare "compartment" carpet which suits so perfectly today's interiors. Its predominating colors are gold, terracotta, and rich blue. The largest compartment portrays a dragon and phenix in conflict; the smaller compartments show colorful birds at play. Size 15 ft. by 11 ft., $650. *Fifth Floor*

W&J SLOANE

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See page 114 for the new "WHO SELLS IT?" Service.

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QUAKER NET CURTAINS

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QUAKER Net Curtains are a fashion "must" for the well dressed window. They transform windows into spots of genuine interest, making them important parts of the entire decorative scheme. More than that, although veil-like in transparency, Quaker curtains serve as an effective daylight screen, shielding from the bright sun glare and harsh outside light. ¶ Quaker curtains are not alone "style" right–they are made right. Long-staple combed yarns are used to prevent fuzziness – each mesh is securely tied and every curtain is hand finished. See the new styles and patterns at your favorite store — and look for the name "Quaker", woven in the top selvage.

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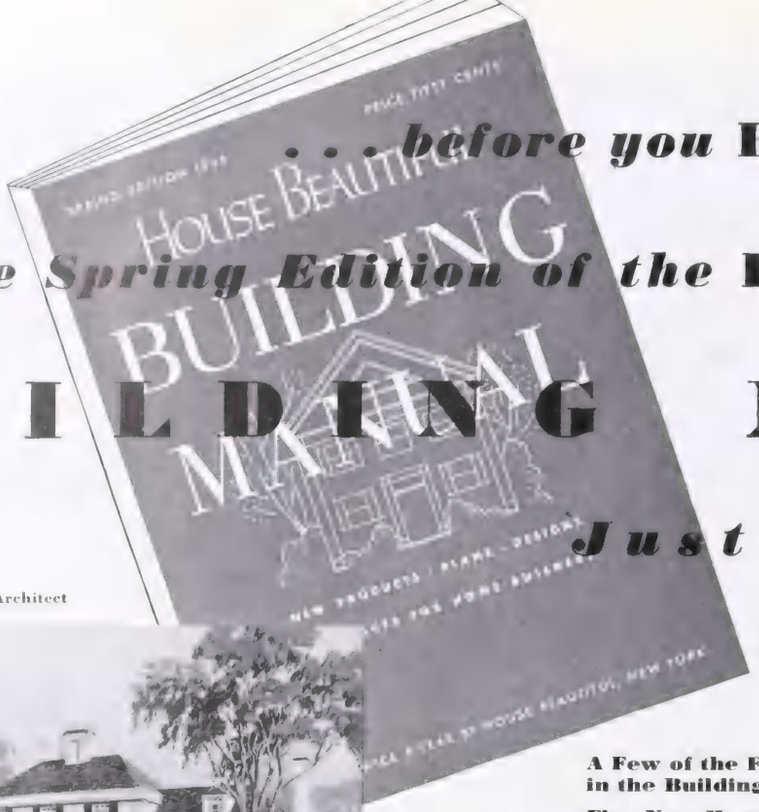

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Paint and Glass

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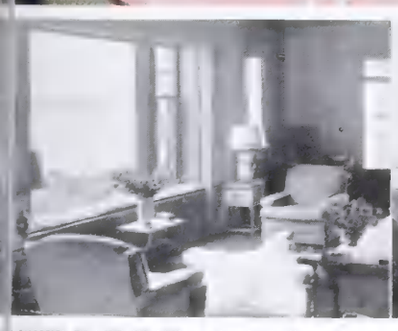
A coat of Wallhide, a well placed mirror, walls of gleaming Carrara Structural Glass in the bathroom . . . but there are so many ways to make paint and glass work miracles that we won't try to tell you about them here. Instead, we invite you to write for a free copy of the special book called "Designs for Living," which our Studio of Creative Design has just completed. It contains scores of helpful suggestions for modernizing time-worn homes . . . for making new homes more attractive and livable . . . by the use of paint and glass. It's a real, practical handbook on home improvement. Use the coupon, and don't forget . . . this helpful book is free.

CARRARA STRUCTURAL GLASS in alternating horizontal panels of Black and soft Gray forms a lovely wainscot in this bathroom. Then the clean friendliness of Wisteria Wallhide Paint on upper walls is added, Peach Wallhide in the tub recess, a Dove Gray Wallhide ceiling and White Waterspar Enamel trim. A bright spot in this use of glass and paint is the flesh tinted mirror above the wash stand.



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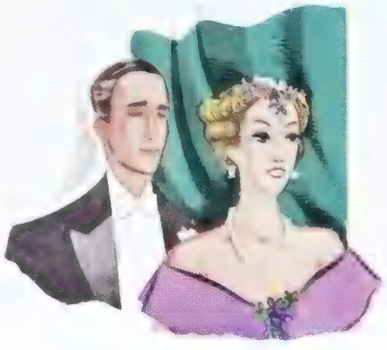

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The Instrument of the Immortals

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PRICE—*to fit the modern budget*

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Please understand that this is a *Steinway*, in all that the name implies. It conforms wholly . . . in workmanship, materials, design . . . to the Steinway tradition. Case, keys, action, sounding-board in this piano are identical with those in larger Steinways. The only difference is the size (5′ 1″) . . . a matter of inches. In every respect, this is as fine a piano as Steinway knows how to make.

The new piano has the celebrated Steinway tone in all its color and resonance. The action is the new Steinway Accelerated Action . . . which, upon its invention, radically changed all previous conceptions of piano sensitivity. From seasoning of the woods to final voicing of the tone, many months are required to build this piano. . . . Its only equal, or superior, is a larger Steinway!

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Phone to Find WHO SELLS IT See page 114 for the new "WHO SELLS IT?" Service.

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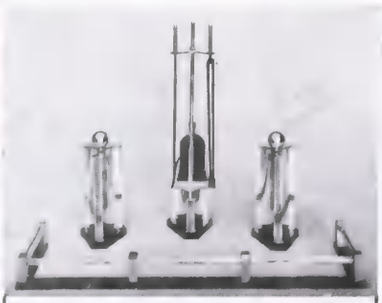

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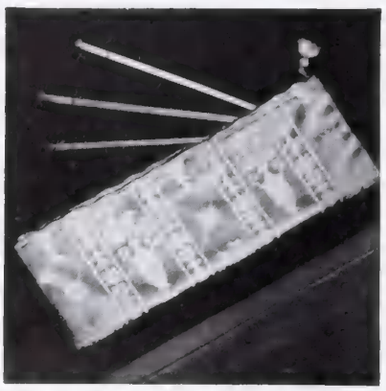
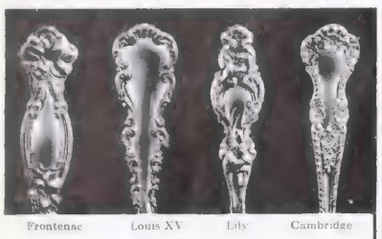


1 Alice Maynard, always full of bright ideas for the knitter, has done it again. Now it's knitting needle kits. A heaven-sent help for those of us with a genius for mislaying our various needles, and a joy for anyone who likes the accessories for her favorite hobby to be rather grand. The cases are made of gorgeous antique brocades in rich colors: Raphael rose, Gobelin blue, Cellini green, Florentine gold. Each one is lined throughout with contrasting silk moire and the neat zipper closing keeps the needles intact. They cost $3.50. Alice Maynard, 558 Madison Avenue, New York City.



Frontenac Louis XV Lily Cambridge

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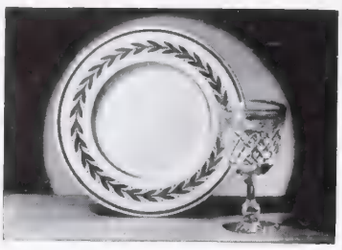

The service plate is one of Spode's newest creations. Decorated in gold on an ivory ground. $125 dozen. The goblet is an example of fine English cut crystal with straw diamond panels and conventional border. $65 dozen.

PLUMMER Ltd.

Importers of Modern & Antique China & Glass

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2 High spots in presents for children line up as: Silver mugs, porringers, and knife-fork-spoon sets. This last goes with the child for years and is a dear and treasured possession, especially when a name or initials are marked on it. You can't give a child anything but the best, especially if you happen to be his godmother or uncle! And this pattern, which has long been a success and has great charm, has been adapted for small hands. It is Alvin's Della Robbia, which you know of old. The three pieces, sterling of course, are $7.25. At B. Altman, Fifth Avenue at 34th Street, New York City.

PHOTOGRAPHS BY KOSE

3 For pruning roses without tearing yourself to pieces, the long-bladed shears, left, are the only solution. You can also use them effectively for touching up flower arrangements without disturbing them. The small short pair of shears will do nicely for a little independent pruning if you have a Scotch gardener who glowers when you take his gigantic, finger-crippling pruning scissors and start doing his work. It is, besides, quite capable of doing some very real pruning. Both pairs have red lacquer handles and they cost $1.50 each. You can find them at Yamanaka, 680 Fifth Avenue, New York City.

4 Ruth Berlin has copied exactly an antique ladder such as people used to keep in their libraries to reach conveniently the high bookshelves of their lofty rooms. Perhaps this may fill a long felt need of some of those still fortunate enough to live in rooms with nice high ceilings. But aside from its utilitarian purposes the ladder makes a perfect end table, with three shelves to hold a lamp and bric-a-brac. It is made of mahogany and the top shelf is inlaid with leather to resist alcohol stains. It costs $35. A pair as end tables for a sofa would be charming. Ruth Berlin, 437 Madison Avenue, New York City.

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LAURA B. COPENHAVER

"Rosemont" Marion, Virginia

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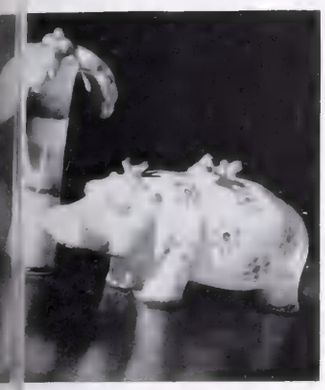
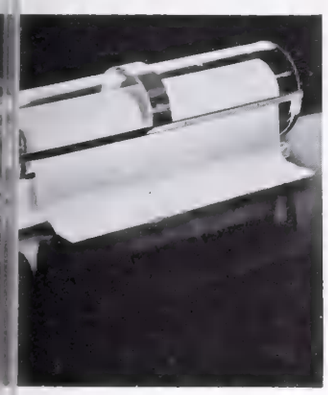
S-HOPPING



e cock is symbolic, now, as al-
ys, of the drink that cheers be-
ner and here he is peering into
ery dish, hungrily, because it's
lled with hot canapés. Not only
a bowl for little sausages,
meat balls, olives in bacon,
like, but it has a ledge of tooth-
make the catching of these sim-
you might vary the routine and
eady speared shrimps on the
ks and sauce in the center. The
$2. Comes all white, dusky blue,
e with a colored cock. Tooth-
xtra. Saks-Fifth Avenue, Fifth
at 50th Street, New York City.



his is the sort of thing our own
nerican Indian thought up in
ginning, working in raffia and
ing elaborately with thunder
nd the gods of lightnings. But
re are few spring rooms which
their best splattered with this
design, these baskets are made
ral raffia, all plain, trimmed with
on, or in chartreuse banded with
They're really smart, light and
The hamper is $16. The scrap
$10. The flat, round one is $6.
em separately or as a set. Pitt
501 Madison Avenue and Waldorf
a, New York City.

5 That worker of entrancing ceramics, Sorcha Boru, has been at it again. Her latest excursion is as tropical as her Mexicans, which appeared in these columns not long ago, and even gayer. For here is the hippopotamus, straight out of the Just So stories, his lovely baggy hide covered with blue flowers. And here is a palm to afford him a spot of shade after his swim in an Ethiopian river. Although children would love them, they were really meant for people with a passion for flowered hippopotamuses and Sorcha Boru's work. The beast, $8. The palm, $2. Gerard, 48 East 48th St., New York City.

7 The bath shops are flourishing, because they're full of neat tricks which make your tub life the merrier. Bathrooms shine like the sun with chromium and glass and nickel and they're as sanitary as hospitals, without being devoid of charm. No dust is invited to gather. Even your cleansing tissues now live in a glass cylinder with a chromium base, as sleek as you please and a hundred per cent germ proof. It's useful, too, takes up just a little room and functions smoothly. The case is $10. Tissue is $.35 the roll. You get both of them at W. and J. Sloane, Fifth Avenue and 47th Street, New York City.

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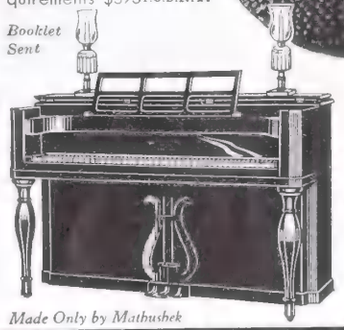

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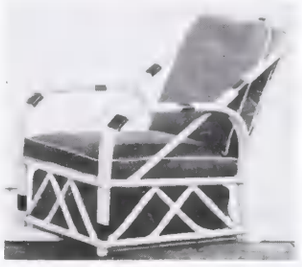

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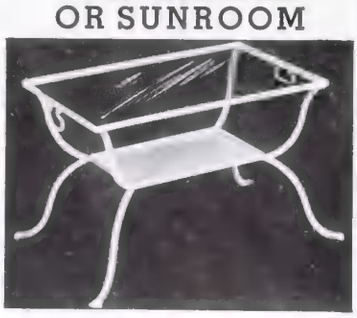

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WINDOW SHOPPING

9 Seth Thomas, who has had experience making clocks t handsome and run reliably, ma one. It is shaped rather like a Kodak, with an exposed dial. Y have it in ivory or red, with metal dial and hands, and the n etched in silver; or you can ha black, with a gold dial and ha the numerals etched in black small enough to use on a bedsi or a desk, and smart enough to anywhere. The lighter and comp in the picture to give you an scale. R. H. Macy & Co., Br and 34th Street, New York City

10 We belong to the school which believes that there are few better or more satisfying investments than a beautiful piece of luggage. The very smell of leather sets our acquisitive instinct in action. We welcome this suède case for jewels or small possessions as an important addition to travel wardrobes. Made of colored suède or morocco, lined with suède, it has flexible partitions and three pieces secured in each partition as pads or dividers for jewelry. The top and bottom of the case are stiff, the sides flexible, so it takes up no extra space. $15. Arthur Gilmore, 16 East 52nd Street, New York City.

11 This conjugal pair, complet chicks, is far more decorati any like group you've spied in yo chicken yard. For it's highly s and finished in glazed colors, red, and blue. The masterly cock is 8 high, his dutiful spouse, a modest a half. They are meant to be dec pieces, for a mantel, console ta side board, and decorative they certainly are. But also they make delightful lamps, especiall country house, where they would b much at home. The pair costs on At Haultain, 38 East 57th Street York City.

12 Once upon a time, as we have remarked before in these pages, if you wanted wooden apples or pears or other fruits to adorn your living room, you had to pay close to a hundred dollars for them. Because there were none which were not antiques and antiques come high. But now, someone very smart has thought of reproducing the old ones so we can all afford them. The apple is shown in walnut at the left, $7.50. Again in birch at the right, $6. The glass container for the inside costs thirty cents extra and we would love them for tea caddies. Irene Hayes, Inc., 273 Park Avenue, New York City.

13 Here is a further idea for ta ing with the ready-made ment and humanizing it. Plaster, is showing itself firmly once mor spring, is now molded into rosett be used over doors, mantels, or any place your fancy chooses on They can be painted, of cours match your native habitat. Or as you like. This sort of ornament often set the tempo of your entire and give it just the speeding up it to be wholly successful and the of room people like to come into hate to leave. $40 the pair. James dleton, 19 East 57th Street, New

th e fine Swedish crystal. Plain as
ter et sophisticated.
las' is sheer crystal with a gem-like
kl b and stem.
oc day Sun" has vertical grey cut-
gs e sharp sun rays. *Eighth Floor*
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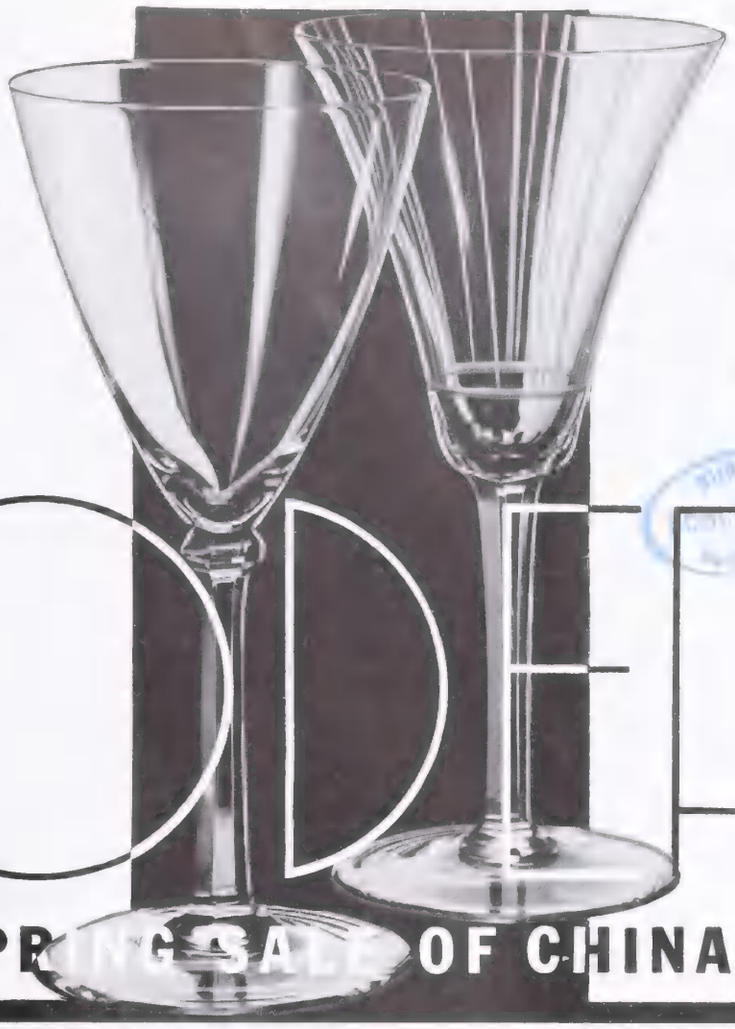

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AT HOME

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Essex House is on Central Park South so that from its windows you get an uninterrupted view of the eight hundred and forty acres of Park stretching northward from this lookout point. The room photographed is on the fortieth floor, and in its decoration repeats the combination of dignity and hospitality that the best hotels have achieved. Suites are equipped with kitchenettes, electric refrigeration and spacious closets

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It is hard to believe that this studio living room in the Carlyle is part of a hotel suite. For it was decorated by Mrs. Tuckerman Draper, who has managed to give it that air of simplicity and restful charm that is lacking in many fine homes. There are three exposures, and the suite is in one of the Carlyle's towers, so that the sunshine floods it. As an added attraction there is a real wood-burning fireplace, hotel comfort indeed

The New Weston is in one of the most convenient spots in New York, at Fiftieth Street and Madison Avenue. Its suites have kitchenettes and electric refrigeration, and, in most cases, two exposures. The living room, above, is decorated in deep blue and pale gray, with a pale yellow ceiling. The draperies are blue, and the color is picked up again in some of the chairs. Large sofas and comfortable chairs abound

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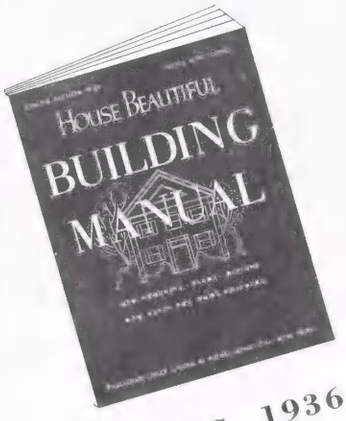

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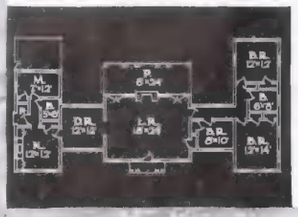

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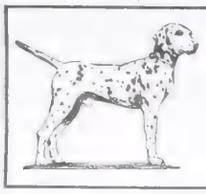

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HONORS. There can be no keener satisfaction for the amateur breeder of dogs than to walk from the judging ring at one of our leading exhibitions with the blue ribbon award for one of his own breeding. The supreme height is scaled when such an animal achieves the rosette signifying best in show. The immediate future will be replete with opportunities for the amateur enthusiast in the United States, more especially if he becomes a student of blood lines in his breed and sets up an ideal to which he will hold fast. Show-giving organizations have come to a realization that encouragement of the novice and the amateur is the surest means of recruiting the ranks of exhibitors and are offering more inducements for them in cash and trophies. The American breeding industry was tremendously stimulated by the offer of rich cash awards by the American Kennel Club for American-bred dogs in all-breed exhibitions, specialty club events and field trials. During 1935, the first full year during which these prizes were contested, about $14,000 in cash was distributed. The same liberal policy is being continued this year and the total sum, because of the expected increase in the number of competitions of all kinds, is not unlikely to approach $20,000. There is a wise provision in the conditions which limits the winnings of any one dog in the best in show group to three cash awards. This assures a far wider distribution of the prize money and prevents an outstanding specimen from piling up a large sum at the expense of many others a shade below it in class. For some time the American Kennel Club wrestled with the problems of changing the conditions of the novice class to make it an event for novice handlers; but the changes presented by the directors were not accepted by the delegates. At that time I suggested that the class be left intact—a competition for novice and that show-giving clubs classes for amateur handlers con with the brace, team, bred-by- and other special classes. This adopted by the Eastern Dog its annual exhibition in Bost month and undoubtedly man leading organizations will foll lead. One more example of ad opportunities for American-bre may be cited. For its exhibi Cleveland this month the West serve Kennel Club has added prize money the sum of $8,400 which will be distributed am owners of American-bred dogs are ribbon winners in all of hundred and two recognized bre specialty clubs likewise are fall line and a number are now re their exhibitions to American-bre

BOSTONS. Whatever the fancy moment may be in dogs in this no foreign invader has seriously ened the leadership of Americ dog, the Boston terrier. His u reign has been unique and pror continue for many a year. Th more Boston terriers bred and re each year in the United State any other type. This smart lit has gone to Great Britain and ing many friends in the exh there. Many of his kind have over a large part of the world is found in the most unexpected He is a cosmopolitan little fel home anywhere, and in his tra companionable manner and ways invariably attract attention wonder, then, that he has been the American Gentleman. Like another true American gentlem Boston's ancestry does not go ba the dim past. His breed is only score years old. But he needs no of nobility nor coat of arms to m

SHOW

LEDGER PHOTO SERVICE

Mrs. John P. Homiller, owner of the Tattoo Kennels, Hatboro, Pennsylvania, with four of her fine Dalmatians

ling social position. To be sure, genitors were purely British, the and the English terrier. He has, r, developed distinctive char- ics since those early matings in ital of the Bay State and today n honor to the name he bears. at home in almost any environ- the Boston terrier has become a city dog since he possesses so attributes peculiarly fitting him in town house or apartment. In t place there is no smarter ap- g chap in the whole world of Bright, active, intelligent, he is eal companion. Cleanly in his his satin coat requires a mini- f bathing and grooming.

G AND PUPPIES. While the holi- ason is generally accepted as the r gift-giving, it is really the most t period of the year for the ation of puppies; that is, trying he viewpoint of the recipient. is the ideal time to introduce ungster into a new home, the important reason being weather ions. Several essential factors e to make successful the raising g to healthy maturity. These in- good food, regular habits, sun- and exercise. The first does not l upon the weather. To a very extent the others do. It is not the province of this department l extensively with diet for puppies wn dogs. A general rule may be however. Continue the feeding n use by the kennel from which ppy came. Every kennel has a ence as to prepared food. Most m have experimented over long s and have adopted a regimen in ising of their litters that has been sful. Do not be satisfied with gen- tions from the breeder, but in- n exact specifications, quality, rtions, etc., for your special breed. The breeder naturally will be anxious to have satisfied customers and the buyer may be assured of his interested cooperation. This and many other things should be considered well in advance of the introduction of a puppy into its new home. Of importance is the location and acquaintance of a competent veterinarian. Emergencies sometimes arise when speed is absolutely essential to save the life of a valuable animal. Before the arrival of the puppy plans should be completed for his permanent location. If a man's home is his castle, so is a dog's bed his refuge—a place all his own to which he may retire, whether in pique, pain, sadness or for just forty winks. A blanket or a rug tossed here and there offers no solace or sanctuary. If a box or basket is to be his bed, it should be long and wide enough for the youngster to stretch to full length, as a dog remains in one position for only a short time, even when asleep. The bed should be raised from the floor to allow for air circulation and to be above any possible cold currents and dampness. Do not place the bed where it will be in a draft. Dogs with heavy coats require cooler quarters than short-haired dogs and none needs a heated room. Whether a mattress, a rug or a folded blanket forms the basis of the bed, there should be a supply of top coverings to be changed frequently. The box or basket should be thoroughly washed with a disinfectant at regular intervals. Suitable combs, brushes, leads, a collar and rough towels should be assembled in advance and kept apart in a special place. About the reception of the puppy and his first days in his new environment more will be said later.

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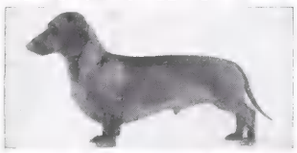

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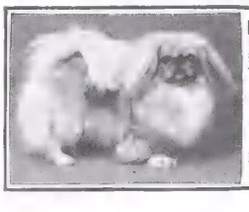

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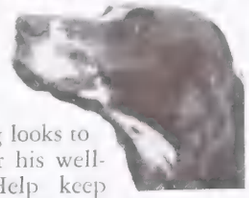
THE DOG SHOW

HE LOOKS TO YOU



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The famous "Silver Litter" of four champion bull terriers bred and owned by the Coolyn Kennels of Mr. and Mrs. Z. Platt Bennett, Wilkes-Barre, Pennsylvania

some day it may be his great fortune to have two of his homebreds go on upward to gain the coveted prefix. But what a glorious triumph it is when the members of a whole litter become champions of record! Whether it is unique must be left to the historians. Certainly it is a rare occurrence. It has happened, however, to Mr. and Mrs. Z. Platt Bennett of the Coolyn Hills Kennels of bullterriers of Wilkes Barre, Pa. A litter of four, two dogs and two bitches, was whelped on Nov. 30, 1933. Considering their blood lines, much might have been expected of this quartet. The sire was Ch. Coolyn Bailfire, whose sire and dam, respectively, were English Ch. Howsden Bailfire and Ch. Cylva Becky Sharpe. Their dam was Ch. Brendon Blue Stocking, she being by Ch. Brendon Boomerang and out of English Ch. Rhoma. Thus the parents and all four grandparents of this famous four were champions. It is a pleasure to present this month the pictures of Ch. Coolyn Silverspot, Ch. Coolyn Silversuit, Ch. Coolyn Silverheels and Ch. Coolyn Quicksilver.

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IN THIS age of specialization, we are always hearing of new services for our pets. Boarding kennels for cats, prepared foods, special accommodations for transportation by land, by sea and even in the air, are now matters of history. But relatively little attention has been paid to the scientific side of the cat. The old theory that a cat has nine lives has seemed to the general public guarantee enough that no such study was necessary. Further, the virulence of their diseases when they did strike has made most veterinarians fear to tackle this absorbing subject. We were interested, therefore, to learn that there is one place exclusively devoted to their care. Housed in an attractive small building with modern furnishings and fittings to cloak the sanitation, it has an examining room which includes such intricate and necessary mechanisms as an X-ray machine, a fluroscope, and an operating table of special design and construction. It has proved a haven for fond cat owners throughout the east. The waiting room in red and gray, in which hang several cat portraits by Clare Turlay Newberry, is as delightful as it is restful and quiet. It is reassuring indeed to know that the physical well being of this long loved family pet, the cat, has commanded the serious attention of a scientific man, Dr. Louis J. Camuti.

HOUSE BEAUTIFUL

announces

The Spring 1936 Edition of the

BUILDING MANUAL

See page 8 for details— order your copy today!

GARDENERS!

HOUSE BEAUTIFUL invit you to contribute to a sp cial department for t discussion of gardeni problems. If, in your ow experience, you have d covered interesting met ods or materials that ha helped in your plantin in ridding your garden pests, in producing bett growth or lovelier bloo . . . submit your sugge tions to this departmen You may send as many you like.

Contributions should from 100 to 250 wor long. All suggestions pu lished will be paid for the usual space rates. U used manuscripts will returned only if a self-a dressed, stamped envelo is enclosed. Address yo contribution to

The Garden Editor

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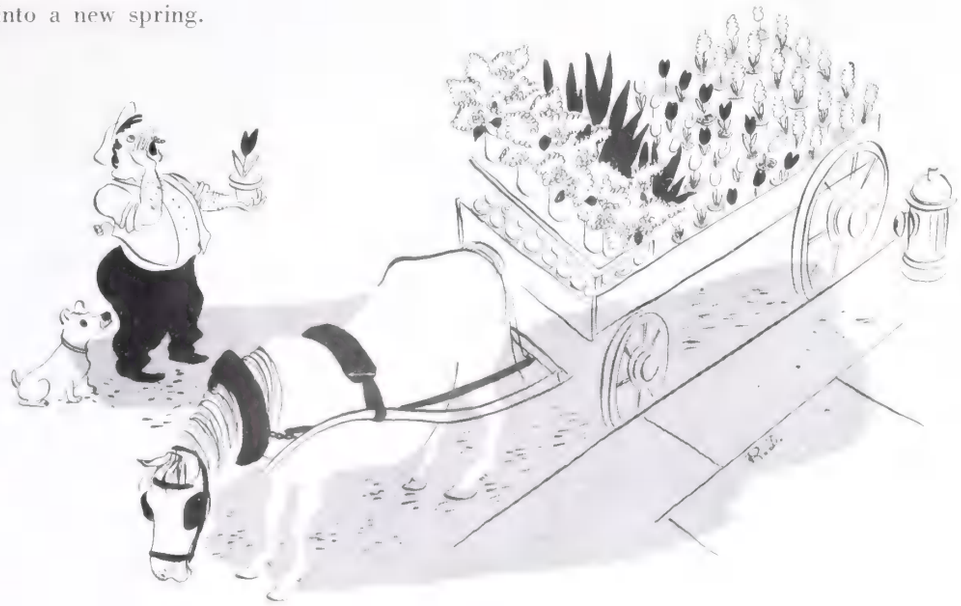
VE VIEW with applause: The gleam of brass that illuminates spring. The brass lamps, vases, trays in which Rena Rosenthal rises to new heights . . . The warm earthy tones of terra cotta . . . The sudden sophistication of pottery whose ning surface adds lustre to the most formal tables . . . Bamboo for everything der the sun. Russel Wright's conviction that tropical questions demand tropical wers, and his emphasis on bamboo as the solution . . . The tidal wave of ister for every possible accessory, and the enthusiasm of Colwell for it . . . e salty look of shell vases and Lee Cook's brand new things made of shells t were salvaged romantically from European beaches . . . The rush of timent that has produced wall papers and chintzes covered with flowers. e amazing combination in flowered things of innocence and chic . . . t Petri's conviction that feathers have been ignored too long and his uiling addition of barnyard touches in feathers to smart living oms . . . The nostalgia of "conversation pieces" in garden niture, like those from Salterini. On the other hand, the iking effect of Mary Ryan's outdoor things that are painted ght, bright blue or black or dead white . . . Table linen t is almost never made of linen. Fantastic and exciting nbinations of things like leather and Cellophane for ilies. Macy's successful burst of insanity, resulting bugle beads sewn all over imported table mats. nes Pendleton's raffia mats and glasses wound raffia from the Virgin Islands that remind you tropical adventure . . . The decided evidence t modern furniture and accessories are re popular than ever . . . The new pieces this style for summer . . . The general ling in the air that winter is over, d the urge to bring houses out of ir hibernation into a new spring.



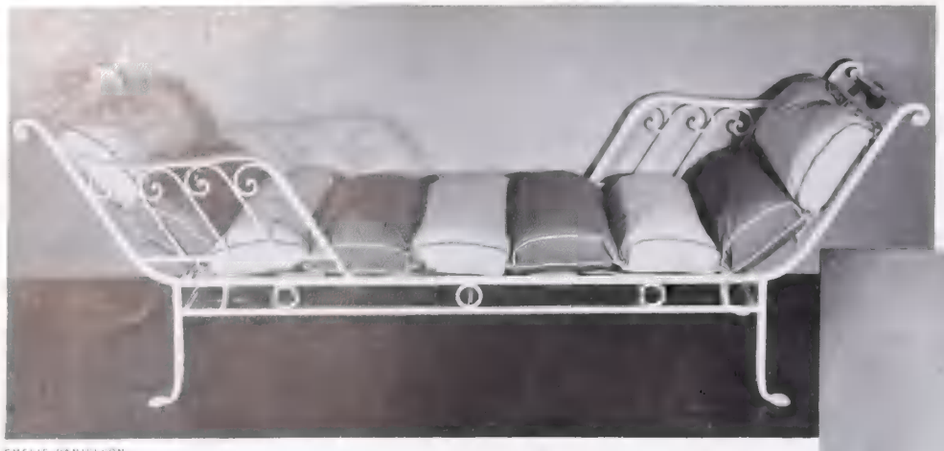
SPRING IS HERE

ESE are the signs of Spring . . . Brass—you'll find warm glow as refreshing as the first crocus. And the kish tones of terra cotta, with designs traced in white splashed with gold, will gladden your winter-weary s. To cool these warm tones, you will want the grayed e-green of pottery plates, like those shown on the op- ite page (notice their greater formality), and the skim- k color of white-rimmed opaque glass. Dead white make a sharp accent. You'll use all sorts of blues ugs and fabrics that you never dreamed of before.

OPPOSITE, opaque bluish glass vase and plates, ringed in white. Macy. Also from Macy, the terra cotta shell, the pink pottery vase and the white pottery salad set and wood tray. On this page, above, the terra cotta lamp from Waylande Gregory. Back of it, a brass-bound wood tray; below, a hammered brass lamp with a shade of natural linen. Rena Rosenthal. The terra cotta bull, below, Pitt Petri. Illustrations are by Pascal L'Anglais.

blue. Green-blue, like the Mediterranean. And navy e in any one of a dozen different shades. You'll find oom in your house that responds to the chic of gray yellow used together. If you haven't used pink before , you'll use it this spring—you won't be able to st it. Pink pottery will enchant you, and you'll be zed to see how it fits most color schemes.

ou'll paper your rooms this spring—even your living m—in flowered paper, because the best designs are ired (appropriately enough) by nature. Perhaps you



EMELIE DANIELSON

FOR YOUR SUN SPOTS

will choose one of the charming new fern or ivy patterns, often on a white ground. Or you may succumb to paper that reminds you of your own garden. Your chintzes, too, will be flowered (see page 52) in a riot of bloom, where last year they were more likely to be patterned in conventional designs.

You will like, more and more, the dignified, refreshing simplicity of modern furniture and decoration. You may even find yourself mixing modern things with your period furniture (as Joseph Mullen suggests in this issue of HOUSE BEAUTIFUL). A small table, perhaps, or a deep chair. In an entirely modern house or apartment you will like the newer look of rugs scattered over your floors, rather than a carpet.

With your early American furniture, you will try a plaid carpet in place of the traditional hooked rugs—and you will be charmed with the result. Your house in the country will be refreshed by plaid carpets, too; and even your kitchen will brighten with plaid linoleum on the floor. You will put on your four-poster beds, instead of your worn-out candlewick spreads, quilted spreads of linen stitched in diamonds rather as a bedpad is stitched, and appliquéd with gigantic flowers.

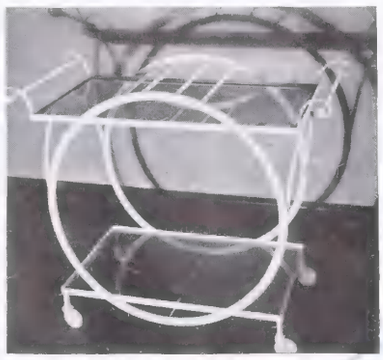
For your porch and terrace, you will be torn between bamboo —that reminds you nostalgically of your childhood—and wrought iron, indefinably Gay Nineties. If you choose wrought iron, you will delight in white and in the new strong colors in which it is painted—navy blue, for instance. You will be certain to have one or two "conversation pieces," like the Going-To-Jerusalem sofa at the top of this page, or the two chairs dra together in a permanent tête-à-tête at the top of the oppos page. You will want outdoor tables with glass tops. And you w have wood, wood, and more wood—natural blonde woods, li birch or maple with a pale mat look that is terribly smart—a for summer extraordinarily cool-looking.

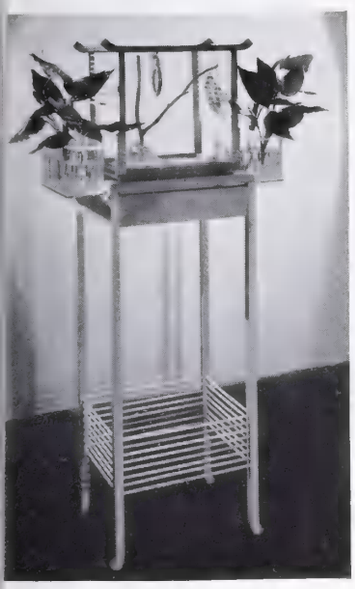
You will find yourself subscribing more and more to t renascence of plaster. Plaster rosettes over doors and mant will look absolutely right. Plaster lamp bases will be satisfyi to your eye. Little plaster heads and accessories in plaster—th will all please you. You might have plaster cornucopias ma for the indirect lighting in your dining room.

Painted metal will keep its place in your heart and yo house, especially such painted metal as makes the lamps on pa 32. Look hard at the informal lamps hung with formal crys prisms on page 33.

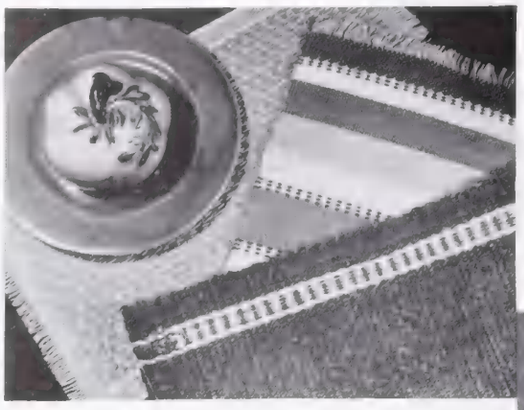
Glass will catch the reflection of spring sunshine all throu your house. You will put your first spring flowers in vases th are flowers themselves—single arching lilies, or flowers like t ones on page 40.

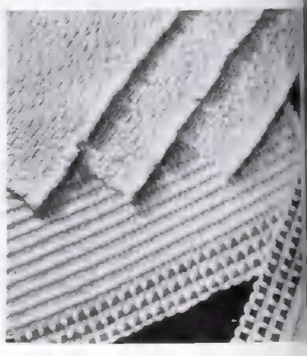
Bamboo will come into your life again, not only in por and garden furniture, but in more unexpected spots. You wi want a lamp with a bamboo base and a shade of natural colore linen. You will wonder why no one ever thought before making a summer screen of bamboo strips running horizonta ly. You may even use bamboo as trim in an informal roo





OPPOSITE PAGE, UPPER LEFT, WHITE WROUGHT IRON
OFA, FOR YOUR GARDEN. MARSHALL FIELD, CHICAGO.
BELOW, WOOD TELEPHONE TABLE AND BENCH;
MBRELLA STAND. BOTH FROM RENA ROSENTHAL.
DARK BLUE WROUGHT IRON GARDEN FURNITURE.
BERCROMBIE AND FITCH.
PAINTED BREAKFAST TRAY. R. H. STEARNS, BOSTON.
AT THE TOP OF THIS PAGE, WHITE WROUGHT IRON
"CONVERSATION PIECE." MARSHALL FIELD, CHICAGO.
TEA WAGON. ABERCROMBIE AND FITCH.
BIRD CAGE AND FLOWER STAND. PITT PETRI.
WHITE AND TURQUOISE POTTERY. ALICE MARKS.
WHITE WROUGHT IRON GARDEN FURNITURE WITH A
VICTORIAN AIR. ABERCROMBIE AND FITCH.

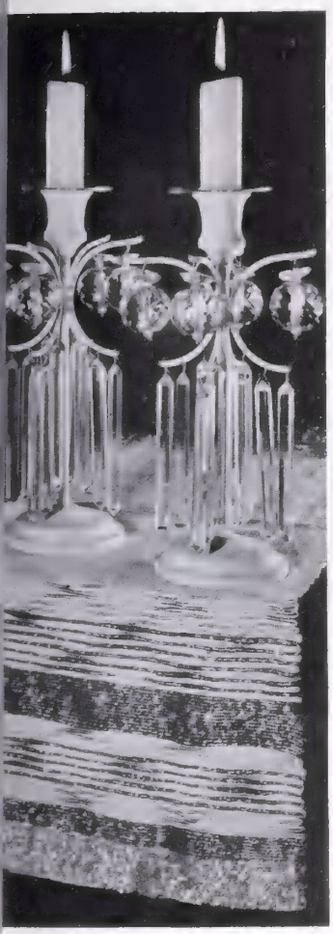




YOUR linens will be made of everything but linen—hemp, wool, leather, cotton, beads, even Cellophane. You will buy great thick mats for your spring and summer tables, rugged, but not unfeminine, amazingly smart and gay. Doilies made of leather strips woven with Cellophane will not astonish you; and your simplest cotton doily will be as thick as the knitted wool you use for heavy sweaters.

In odd contradiction to this rough-hewn feeling in linens is the new pottery. You will bring your pottery out of the lunch-in-summer class to decorate your most successful parties.

ITH NEW ACCESSORIES



EMELIE DANIELSON

● ON THE OPPOSITE PAGE, AT THE UPPER LEFT, THREE THICK TABLE MATS FROM MACY. IN THE SAME PICTURE, A COVERED SOUP BOWL SHAPED LIKE A TOMATO. SAKS-FIFTH AVENUE.

● BELOW IT, A CONTAINER FOR CHILLED FRUIT JUICE COCKTAILS. SAKS-FIFTH AVENUE. AND AN INSULATED COFFEE POT, CHINA INSIDE, METAL OUTSIDE. MANNING BOWMAN.

● TÔLE LAMPS FROM SAKS-FIFTH AVENUE.

● MORE THICK TABLE MATS FROM MACY. THE UPPER ONES ARE WOVEN WITH CELLOPHANE; THE LOWER TWO ARE OF WHITE COTTON.

● WHITE WOOD SWANS WITH CHROMIUM WINGS FOR A DINING TABLE. RENA ROSENTHAL.

● VENETIAN PINK POTTERY FISH DISHES AND INDIVIDUAL BAKING DISHES. CAROLE STUPELL.

● ON THIS PAGE, AT THE UPPER LEFT, A SET OF BLUE AND WHITE POTTERY DISHES. MACY.

● NEXT, A DECANTER AND GLASSES ON A GLOWING BRASS TRAY. RENA ROSENTHAL.

● THE BIRD PICTURES ARE INTERESTINGLY FRAMED IN BAMBOO. R. H. STEARNS, BOSTON.

● AT THE LOWER LEFT, A PAIR OF TÔLE CANDLESTICKS, HUNG WITH FORMAL GLASS PRISMS. THE RUNNER IS OF CELLOPHANE. MACY.

● FOR CHICKEN À LA KING, OR EGG DISHES, THE CASSEROLE WITH REMOVABLE COMPARTMENTS AND ATTENDANT CHICKENS. CAROLE STUPELL.

for pottery this year is smoother, more stylized, with a more formal grace than its peasant cousins of past years. In white, in turquoise, in Venetian pink, it will give a grace-note to your table. You will delight in using it for special occasions and special foods. The tomato-shaped covered soup dishes, for instance, opposite. Or the foolish little chickens marching around the casserole, above, for chicken à la king. Two separate compartments fit into it.

In fact accessories in general, as this page indicates, have never been more important than this spring or better styled.

Select young, high-crowned bulbs of the handsome new varieties, plant before June fifteenth—

IF YOU WANT TO GROW GLADIOLUS

by F. W. CASSEBEER

ALL through the lean years Gladiolus hybridizers have been quietly at work bringing new charm to these flowers. The spikes are now generally longer and there is more space between the individual florets, giving the blooms a graceful and pleasing appearance. There is also a marked improvement in the colors, which now cover a longer range than you find in any other flower.

Many of the fine new varieties are now available at very moderate cost. Take, for example, the gorgeous Picardy, which is of comparatively recent origin. It has multiplied to such an extent and is being sold at a price so low that everyone can now enjoy quantities of this outstanding Gladiolus. Among the hundred worthwhile varieties recommended in the accompanying chart you will find many to satisfy your own especial preference as to color, size, and type. If you are about to grow Gladiolus for the first time or if you are a bit uncertain as to their culture, here is the practical information you should have.

BULBS. For immediate results it is best to buy young, high-crowned bulbs from 1¼″ to 2″ in diameter, which are known in the trade as No. 1's and No. 2's. So called jumbo bulbs exceeding 2″ in diameter are often flat and old, and are not likely to give as good spikes as bulbs of half that size. Some varieties will give surprisingly fine (*Continued on page* 106)

ONE HUNDRED GLADIOLUS

As selected by the Author

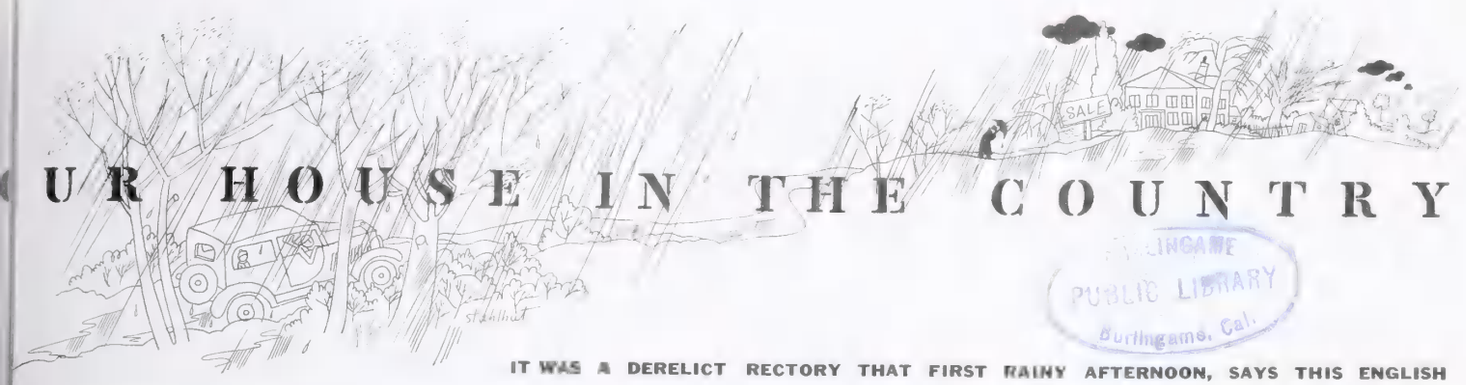
Colors	Standard Inexpensive Varieties	Medium Priced New Varieties	Latest Novelties
White	Albatros White Butterfly (Sm.)	Maid of Orleans (Dec.)	Star of Bethlehem Maunga (Dec.)
Yellow	Golden Dream Tobersun Spray of Gold (Sm.)	Gate of Heaven Yellow Perfection Zillah	Golden Goddess Golden Chimes (Dec.) Jonquil (Sm.) Do-X (Dec.)
Pastel tints (cream, light buff, flesh, blush pink)	Mrs. Ray P. Chase Lotus (Dec.) Betty Co-Ed (Sm.)	Rosemarie Pfitzer Mary Elizabeth Coronation (Dec.) Duna (Dec.) Coral Strand (Sm.)	Edenmist (Dec.) Miss Elegance (Dec.) Louis G. Rowe
Orange and apricot	Apricot Glow (Dec.) King of Oranges (Dec.) La Paloma (Dec.) Orange Butterfly (Sm.)	Gloriola (Dec.) Wasaga (Dec.) Brightside (Dec.) La Argentina (Sm.)	Beacon La Fiesta
Light pink and pure pink	Edith Mason Bleeding Heart (Dec.) Patricia Carter (Sm.)	Schwaben Girl (Dec.)	Heritage Reverie (Dec.) Zauberflote
Salmon pink	Picardy Betty Nuthall Margaret Fulton (Dec.) Mrs. Calvin Coolidge (Sm.)	Mildred Louise (Dec.) Miss Alameda (Dec.) F. J. McCoy Edith Robson	Miss New Zealand Mrs. E. J. Heaton (Dec.)
Rose pink and rose red	Queen of Bremen (Sm.)	Red Lory Amethyst (Dec.) Rose Wings (Dec.) Kewpie (Sm.)	Gertrude Swenson Trevonian (Dec.)
Scarlet and light red	Commander Koehl Aflame (Dec.) Red Roy (Dec.)	Flaming Meteor Pimpernel Würtembergia	Johann Strauss (Dec.) J. S. Bach
Dark and maroon	Morocco	Dr. C. Hoeg (Dec.) Moorish King	Red Pirate (Dec.) Arabella
Lavender and light violet	Blue Danube (Dec.) Minuet Lavender Delight (Dec.)	Robert Treat King Arthur	Allegro Milford (Dec.)
Dark violet and purple	Veilchenblau (Dec.) Paul Pfitzer (Dec.) Aida (Dec.)	Pelegrina (Dec.)	Rudolf Serkin Blue Delight Blue Admiral (Dec.
Smoky shades and odd colors	Bagdad (Dec.) Mother Machree Marmora (Dec.) Emile Aubrun (Dec.) Janet (Sm.)	Tennyson (Dec.) Ludwig v. Beethoven Tawny Gold (Sm.)	Vagabond Prince Sahara (Dec.) Okarina (Dec.) Chief Multnomah Zane Grey (Dec.)

THE GLADIOLUS SHOWN: IN THE PANEL, TOP TO BOTTOM, MAID OF ORLEANS, WHITE; RUDOLF SERKIN, PURPLE DUNA, FLESH; ZAUBERFLÖTE, PINK. OPPOSITE PAGE, BLUE DANUBE, VIOLET, LEFT, AND KING ARTHUR, MAUVE

F. W. CASSEDEER

E. J. MASON

THEY'RE all the same, these adventures with old houses, whether you live Chicago or London. But we've never had so charming an account of find one and reclaiming it as this by Dr. A. J. Cronin. You've probably read fiction: "Hatter's Castle," "Three Lovers," "Grand Canary" and, this y "The Stars Look Down," the last of which appeared serially in Cosmopolit The Cronins lived in London, but eventually, like all city dwellers, they be to think of the country. And then their troubles began. Dr. Cronin remembe with a certain kindly bitterness, those days of driving through country byw with diminishing hope until, one rainy afternoon, they found the Old R tory at Barrington. They live there now. But there were many adventures tween that first glimpse of gaunt stone walls and the day they took possessi



U R HOUSE IN THE COUNTRY

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

IT WAS A DERELICT RECTORY THAT FIRST RAINY AFTERNOON, SAYS THIS ENGLISH NOVELIST. BUT WHEN THE SUN CAME OUT THEY SAW IT WAS JUST WHAT THEY WANTED

. CRONIN

WHEN M., who for more years than she cares to admit has demonstrated the bliss of matrimony by controlling my establishment and me, declared that the time had ne when we must have a house in the country, I agreed. I e always found it wiser to agree with And to her many admirable arguments added, diffidently, another. When one es in London, nothing, I remarked, is re delightful than the thought of escap- to the country—unless of course it be prospect, when one is in the country, an immediate return to London.

But the matter was, apparently, a serious e. So, with immediate energy, we began writing to all the best agents, making quiry amongst our friends, and adver- ing in the Times. M.'s requirements were odest. She wanted a small period house charm and character, not more than y miles from town, set well away from otoring roads and traffic, with main ter, electricity and central heating, an l world garden, nice mellow outbuild- gs, a hard tennis court—the green va- ty—a swimming pool, if possible, an hard, a view, sound drains, just enough nd and no more, and the whole within easy reach of a first ss golf course, a convenient shopping center and the prepara- y school in Sussex where M.'s children (and mine) eke out ir inky days. Naturally, the price must be reasonable since I s to pay for it. And oh!—as an afterthought—there was no jection to topiary work—M. adores topiary work.

The effortless mobility of our start made the thing look sim- e. Replies flowed in to us. We sat entranced amongst the ents' eulogies and gazed with ravished eyes at the photographs eturnable) they sent M. soberly weighed the merits of Adam d William Kent while, not to be outdone, I stressed the beau- s of Tudor half timbering and genuine linen-fold. We went rough piles of the most enchanting particulars and then, our t narrowed to a round half dozen residences, we set out gaily make our choice.

Eighteen months later, on a pouring wet Sunday, bogged in mud of a God-forsaken byway which should have brought to Arundel, M. sat in the car and regarded me stonily.

"It was the left hand turn at the last signpost. I told you so."

Mad dogs broke loose within me.

"M.," I said, "may I remind you that for your sake I have rn out myself and this wretched automobile the last eighteen months. I have gone thousands of miles, paid for oceans of petrol, and sickened myself on sandwiches. I have ruined myself mentally, physically and financially, trying to find your wretched house."

THE CRONINS WITH ONE OF THEIR SONS

"And have you found it?"

"No," I snarled.

Silence of reconciliation.

"Of course," reflected M., "there was that cottage in Alton."

"You mean the one next the slaughter house!"

"We might have got used to it in time," sighed M. "Then there was the old Manor at Oakley . . . it wasn't too bad."

"No," I said flatly, "except for the rats, and the fallen-in roof and," with a spasm of bitterness, "the absence of topiary work."

At this reminder of her pristine madness M. gave a hollow laugh.

"Let's get home," she said, "and go to the cinema."

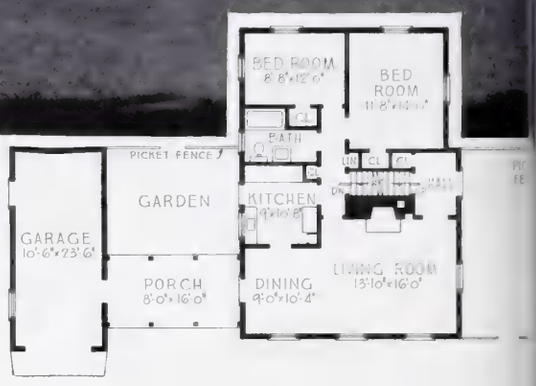
But the dauntless Scottish strain in me, or perhaps some premonition that the miracle was at hand, drove me to continue our journey towards Barrington Old Rectory, which had been mentioned in conversation by the Blanks the week before. Of the Rectory Mrs. Blank had casually remarked: "It wouldn't be the place for *us*, of course. Take a look at it if you wish, it's always rather fun seeing over old houses, but don't have it on any account."

In this fashion, then, and with that recommendation we arrived at the Rectory of Barrington. As we came up the long lane and entered the drive, the rain gushed steadily from the dismal sky, blotting out the entire landscape. M., after one swift glance, shut her eyes tightly and refused to leave the car.

"It's no use," she said. "No use at all."

I got out alone, confronted in the deluge by a low gray stone house, which had, certainly, at that moment an air both blank and desolate. The shuttered windows stared towards me like sightless eyes. The old portico was daubed with blistered paint, misguided as a smear of lipstick on a slut. On one side a rickety fence reeled away into a sea of stinging Nettles: on the other a tangle of Ivy drooped into the undergrowth of Laurel and Privet: in front, on the circular flower bed, one glazed drain pipe, bearing an Aspidistra like a bedraggled palanquin, sustained the glory of an unlamented age.

The front door was barred. I (*Continued on page* 92)



HOUSES IN WHITE

HONORABLE MENTION IN THE SMALL HOUSE COMPETITION

ARTHUR C. HASKELL

CAPE COD

THE JURY'S CITATION: *An adaptation New England Cape Cod type at its be Well detailed with a nice relationship the masses which gives it authentici*

STUDY this house, for if Cape C Colonial is what you want, it gives you t spirit, mass and detail of those old hous still found in numbers all over the Ca Royal Barry Wills designed it, and it ceived an honorable mention in our Sm House Competition. Low eaves, cons erable depth in proportion to length, whi gives a low-pitched roof; massive centr chimney, use of plain 7/8" board for c nice, symmetrical window spacing; whi painted clapboard and picket fence are characteristic. The space on the seco floor is unfinished and dormers would necessary if this were converted into be rooms. An interesting feature is the c ered passageway connecting the hou with the one-car garage. They call it "breezeway" sometimes in New Englan

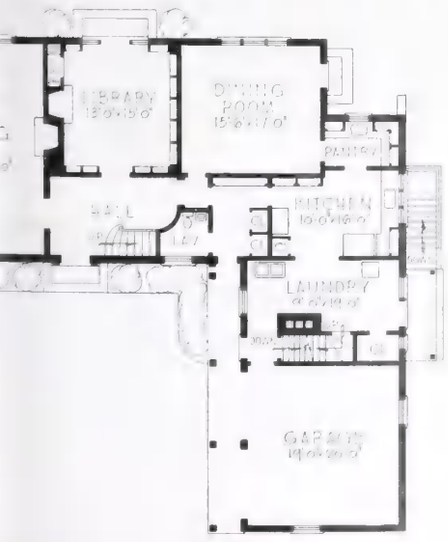
COVINGDALE PUBLIC LIBRARY

THOMAS B. TEMPLE

GEORGIAN

E JURY'S CITATION: *Character achieved by l-balanced masses. The exterior detail is eworthy for its restraint and originality.*

IS house also received an honorable men- n in our Competition. Mr. and Mrs. Harry Gaffney own it; Eldredge Snyder of New rk planned it. He chose the general lines of orgian architecture and from that extended ing at right angles which contains the service tion on the ground floor and the garage, well-separated from the master's portion the house. The house is of frame construction with veneer of white-washed ck. flush siding and shingles. The trim is ivory. The door and blinds are ue black and the roof shingles are stained very dark, contrast for the walls. e house cost 38 cents a cubic foot, exclusive of the architect's fee and grading.



A VIEW of the garden side showing the exterior of white-washed brick veneer which is used on this part of the house. French doors lead out from the library and the lot slopes down to a brook at the back. Three bedrooms occupy this side of the house on the second floor. Mr. Snyder placed the house so that it catches prevailing southwest breezes.

SCROLLS

At the left is a new design in flat silver, based upon Georgian beauty and elaboration, and named, appropriately, Sir Christopher. From the R. Wallace & Sons Manufacturing Company.

EMELIE DANIELS

PUBLIC LIBRARY

The Dorian pattern, at the right, has the simplicity of modern design, and yet suggests with its fluting the Regency period. It is made by the Watson Company.

LINES

The table shown on this page combines with astonishing success gold, silver and copper—which proves again that you can ignore all rules if you do it well. The écru cloth of voile and cotton, from Marjorie Thorsch of Chicago, makes a perfect background for simple flat silver and white plates banded in gold and gray. Macy. The S-shaped copper candlesticks, the crystal candlesticks with copper bases, the glasses and gardenia-filled bowls are from Carole Stupell.

The silver on the opposite page recalls Sir Christopher Wren and the gracious living of the Georgian days. In this same formal feeling are the frosted plates with clear edges from Olivette Falls. And the green and pink glass flowers on crystal bases are charming by themselves and doubly so when you fill them with tiny tight bouquets of flowers. These are to be found at Macy.

ESPALIER AND LILIES. A TOOL HOUSE OF THE LOCAL STONE OF GREENWICH

DESIGNED FOR MRS. EDWARD C. DUBLE BY THE ARCHITECT, H. E. WOODSEND

local COLOR

YOU FEEL THAT THIS CONNECTICUT HOUSE MUST HAVE GROWN STRAIGHT FROM THE GROUND, SO NATURAL IS ITS USE OF LOCAL QUARRIED STONE

PUBLIC LIBRARY

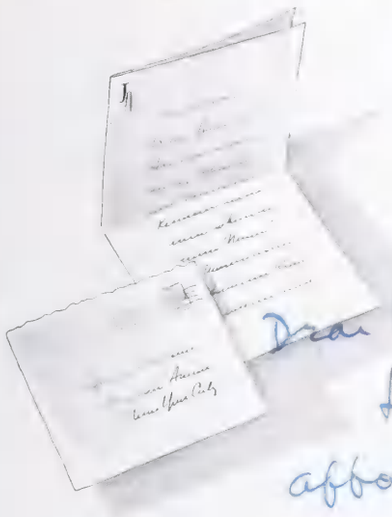
E house below and the potting shed opposite were both built of stone uarried from the Connecticut hills. The result is a pervading sense Mrs. Edward C. Duble's house is rooted deep in its soil. This illusion rthered by Isabella Pendleton's solicitous planting and the sympa- interiors contrived by decorators Harding and Rummel. . . . e, a guest room threaded together by the colors of the antique chintz e window; red and brown on a blue-white ground. The walls are rown of the chintz, except on that side which is solid with cupboards anging closets, and which has all the curtain colors woven together. At the right is the dining room, setting modern (white plaster walls, ult prints, black and white curtains, black figures in the window), round antique (early American pine table and chairs and pewter).

HAROLD HALIDAY COSTAIN

EMELIE DANIELSON

FAIR WOODS

PICKLED PINE is used for the furniture of this apartment, decorated
Nell Reeves Hale for Mrs. Electra Waggoner Bowman. The blonde t
of the wood is complemented, in the living room above, by wh
draperies and warm beige walls and floor coverings, and accented
the cherry red striped sofa and tufted satin chair in warm red. Back
the mirror screen, with its photo murals by Don Ruseau, is the dine
where again warm beige makes a background for pickled pi



Dear House Beautiful:
I want a bigger house than I can afford right now. Will you suggest a plan that will be easy and economical to expand?

BURLINGAME
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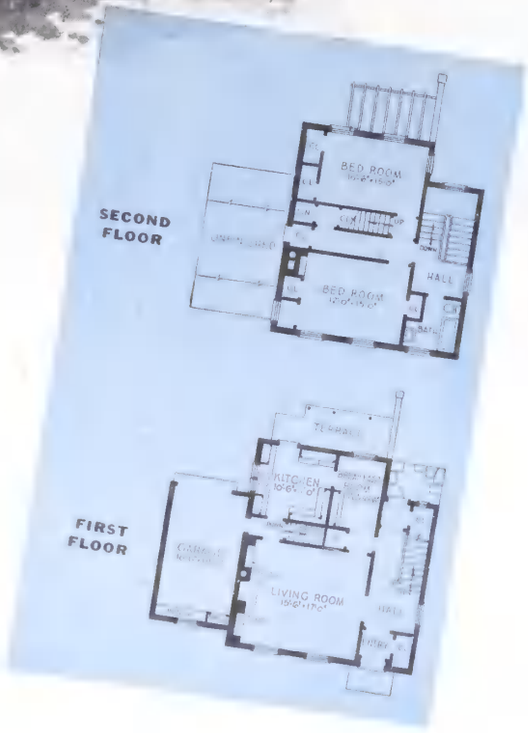
R ANSWER—

HOUSE IN 3 MOVES

1 THE FIRST STAGE

WHEN you build a house in installments the talks with your architect should be conducted exactly as though it were all to be done at once. Tell him just what you will want. Then reveal the details of your family treasury, and how much you can reasonably expect to have for the second and third steps. With these facts in mind, your architect will design the finished house, then break it down in such a way that the cost is spread over a period of years. In this way your house will *always* look complete. Should your finances fail to provide money for successive steps you will always feel satisfied with its appearance and arrangement. In addition, by advance planning, the cost of successive moves is reduced to the minimum, since changes are made with but a small amount of tearing down. That is the way Wallace Walton Heath of New York City designed this house. Turn the page and you will find a description of it and the way it grew.



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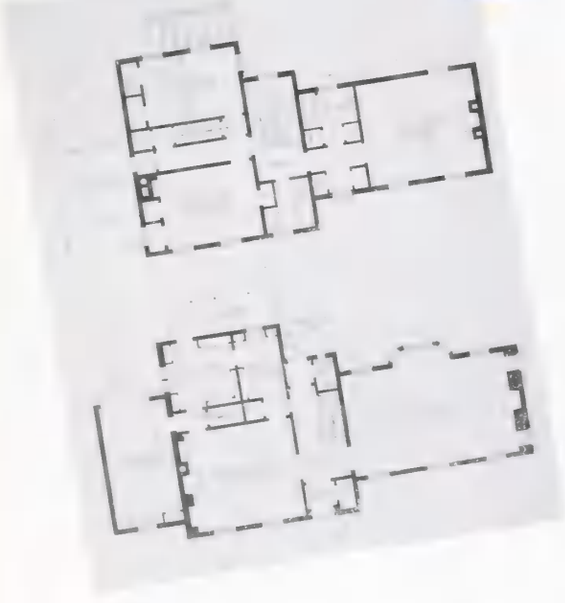
2 THE SECOND STAGE



A NEW LIVING ROOM ELL WITH A FIREPLACE, LAVATORY UNDER THE STAIRS AND A NEW BEDROOM WITH CLOSETS AND BATH ARE ADDED AT THIS SECOND STAGE. THE OLD COMBINED LIVING ROOM-DINING ROOM NOW BECOMES SOLELY A DINING ROOM, PROPERLY LOCATED NEXT TO THE KITCHEN, WITHOUT CHANGING THE SERVICE PART

THE design suggests farm houses of New England or Pennsylva This is a logical choice since these houses were flexible and frequently added to, giving them a rambling character which fits into the countryside. The material is chiefly shingles with a gable of pointed fieldstone, whitewashed.

To note how the architect has prepared for future changes, turn to the plans on the preceding page. As first constructed, the house a living room, kitchen and breakfast room on the first floor, wi one-car garage. On the second are two bedrooms, with ample cl space, and a single bath. For the second stage, the architect has add wing to the right of the façade in which a new living room is hou The old living room is retained as a separate dining room, prop placed with relation to the kitchen. The only other change made the first floor is the adding of a lavatory and toilet fixtures in the sp already reserved for them under the stairs. The window in the becomes the door to the new wing.

UPSTAIRS are a new bedroom and bath over the living room former window has been replaced by a door to this addition. the first development has been made with no tearing down of partit and no vital changes. Every wall and opening has been kept or m use of. And note again that at each of these two *incompleted* st the house is quite finished in appearance. Only its conveniences space have been curtailed from the final demands of the family.

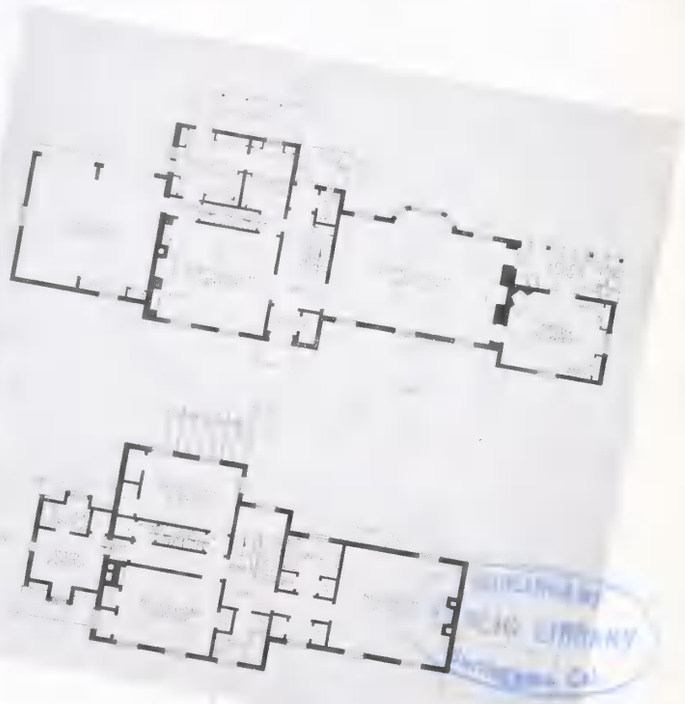
Costs are of first importance to the family which must watch budget. In its first stage, this house would cost approximately $8,0 a figure arrived at by multiplying the number of cubic feet, 23,000, 35 cents, the cost per cubic foot. This figure is exclusive of the cos the lot, though the architect's fee is included in this and succeed figures. The new construction for the second stage represents 14,(cubic feet and costs $4,900.

how the house is complete, with everything that the family felt should have in those first talks with the architect. These final ns have included a study, a maid's room and bath, and garage or a second car. All of these changes were prepared for at the o that it is not a difficult matter now to incorporate them. The placed in a separate ell beyond the living room, is connected door at the right of the fireplace which formerly led out of doors. the fireplace chimney was placed at this end of the room it s a corner fireplace for the new study. In the angle between liv- om and study a covered porch is added connecting with each Since this new ell is but one story high, the plan is not enlarged second floor. The extra space needed for maid's room and bath ed over the original garage by adding a dormer on both front r roofs. The extra car is taken care of by an ell with lean-to roof. r important changes are made downstairs, however. The room up to this time, has served as a breakfast room is, now that a installed, converted into a pantry. In the passage between st room and dining room a stairway is added where the closet his is a simple alteration since the new stairs will mount up ose to the basement already in place. They land near the en- o the maid's quarters so that in going to her room she need not nto contact with the main part of the house.

completed house is shown below. It has grown as a similar house have grown in Colonial days. It is of pleasing mass with good ships between the various parts. One fact to note is that each nal ell is independently framed so that the existing roofs do not be disturbed, thereby saving considerable expense. The cost of ird development is only $1,750, there being 5,000 cubic feet The total cost of the house, including the architect's fee, but ve of the cost of the lot, is $14,700.

3 THE THIRD STAGE

HERE IS THE HOUSE COMPLETE. THE FAMILY HAS BUILT A STUDY TO THE RIGHT, HOUSED IN A SEPARATE ELL. A MAID'S ROOM AND BATH ARE ADDED OVER THE GARAGE, AND SPACE FOR AN EXTRA CAR IS PROVIDED AT LEFT. THE TOTAL COST OF THIS HOUSE, BUILT OVER SEVERAL YEARS, COMES TO $14,700, INCLUDING ARCHITECT'S FEE



by SHEILA HIBBEN

IT IS a curious thing that, while the rest of the world believes pie to be a dessert, New England, as well as old England, knows it to be a food. The very shape of the slices in which it is cut—wedge-like and hearty—indicates that pie is solid building material, and not to be confused with flimsy French tartes or chaussons.

It was pye, long before it was roast beef, that sustained England, and won her battles before the playing fields of Eton were ever heard of; and it was pie that enabled the New Englander to survive even in New England, and which, like the star of empire, took its westward course wherever the pioneer Yankee set his foot.

The Pilgrims brought their pie tradition along with them, but it quickly got adapted to what they found on the stern and rock-bound coast. The reason that steak-and-kidney pie is not a New England dish today is that the Puritans had at hand neither steaks nor kidneys. What they did find, however, were clams, and clams, and clams, and more clams, some of which got straightway popped into pies, thereby originating one of the crowning glories of New England. There is no reason in the world why town hostesses should pine nostalgically for the clam pie they ate one summer on the Cape. Wherever the clam is to be bought, it is easy enough to make a clam pie—divinely good, and guaranteed a surprise dish for any guest who isn't a Down Easter himself.

Four and twenty blackbirds

CLAM pie may be cooked either in a generous, deep earthenware dish, or else in little individual baking dishes. In either case, the preparation of the clams is the same. Cut off the hard parts of two quarts of clams, and run them through a meat grinder with one small onion, a branch of parsley and a small stalk of celery. Melt a tablespoonful of bacon fat in a sauce pan, add two tablespoonfuls of flour to make a good roux, and when well blended, add two and a half cupfuls of the clam liquor, and the ground mixture. Season with pepper (salt will be unnecessary) and let simmer five minutes. Add the clam

The Pilgrims invented clam pies

bellies, and a dozen or so cut-out potato l
which have already been boiled, and let
another minute. Pour into a baking dish, c
with a top crust, and bake.

A mixed fish pie is made more or less like
clam dish. Use butter and flour for the roux,
add to it two cupfuls of chicken broth, or
court-boullion in which the fish you will
has been cooked. Season with a little chop
parsley and celery and, after allowing to sim
for a few minutes, add poached filets of sole
halibut, a few parboiled scallops and shri
small boiled onions, and the same kind of li
cut-out potato marbles which you have used
the clam dish. Just before pouring into a d
baking dish, add half a cupful of rich cre
and salt and pepper. In Maine they line
deep pie dish with a bottom crust, but it mak
lighter dish merely to cover with a top crust.

A vegetarian pie, which does for a lunch
entrée of an unusual sort, is made like this: S
three very large Spanish onions, and boil th
in salt water until tender. Drain thoroughly. Sauté half a pound of sliced mushrooms in butter until tender but not brown, add three tablespoonfuls of flour, and when well blended, pour in two cupfuls of chicken

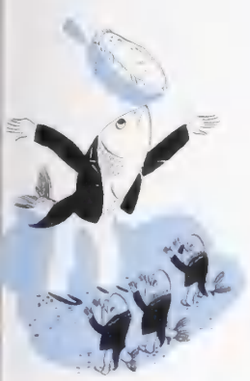
"And pulled out a plum"...

nd two tablespoonfuls of cream, and let thicken. Add ked onions, and a dozen little boiled potato marbles. Pour deep baking dish, and cover with a top crust. This pie is rved either with tender green peas, or wild rice, or with

English beef-and-kidney pie, which never really took American cookery, is, all the same, a dish which men are glad to find on a menu. If your beefsteak is a good one, 't often happen that there is enough of it left to make a you may have to start from scratch with a piece of beef n the round. Cut the beef, which has been dredged with l pepper, into medium size cubes, and brown in fat, along lf a dozen very small white onions. When both the meat ions are a good brown, put in three lambs' kidneys cut arters, and three tablespoonfuls of flour. Continue cook- il the flour, too, is a deep brown. Pour in a pint of water, ason with thyme, parsley, a stalk of celery, a whole half a bay leaf, a dash of Worcestershire and salt and . Cook gently until the meat is tender. Remove the carrot ery, add a sliced hard-cooked egg, and fill a deep baking ith the mixture. Cover with an upper crust, and bake rown. It is a mere matter of leaving out the kidneys that his English dish into an American citizen.

x pie sounds fine, but though the alliteration is good to ear, squabs, not pigeons, are better to the taste. Roast edium size squabs with plenty of good, rich gravy, and h bird in two. Line a baking dish with paste (there is a for pie paste at the end of this article). Lay in the squabs, vith the gravy, garnish with quartered hard-cooked eggs w boiled onions, and cover with a top crust. When the begins to brown, cover with brown paper and continue g, so that the lower crust will be perfectly done.

t pies—the whole noble family of apple, mince, pumpkin ch—are at once the glory and the shame of American g. Well made, they are as fine as anything the cooks of the country can produce. But only too often does pie-making fall into the hands of apparent criminals and mental deficients, who care nothing about the Great American Pie Tradition. How bitter, at wayside shoppes and lunch counters, to be invited to put ignoble pastry in our mouths, while cherishing the memory of what Mother used to make!



Do you know mixed fish pie?

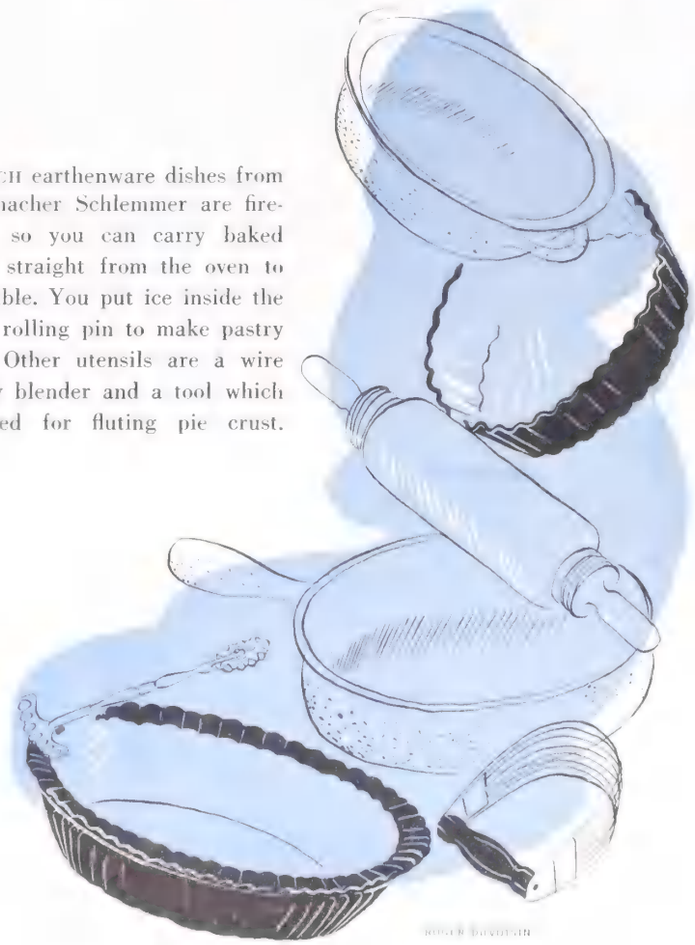
New England is, of the home land of the pie, but all New England does not e the same pies. Vermont has to its credit this fine sour raisin one, which is served for breakfast, dinner and sup- eat two eggs together and add a cupful of sugar, beating ell blended. Add a cupful of chopped raisins, a cupful of ream, a tablespoonful of chopped almonds, half a tea- ul of cinnamon, an eighth of a teaspoonful of salt, and a oonful of lemon juice. Line a pie plate with paste, pour filling, and cover with an upper crust. Bake half an hour. ough the South lays no claim to being in the Pie Belt, it ade at least two contributions to indigenous American pie e. Pecan pie hails from New Orleans, and is worthy of that Cream together one-half cupful of butter and one cupful k brown sugar and beat until soft and fluffy: add three well-beaten eggs, one cupful of Karo Blue Label Syrup, one cupful of chopped pecan meats, a teaspoonful of vanilla, and a few grains of salt. Turn the mixture into two paste-lined pie plates, and bake (without upper crust) until the mixture is firm. By lining shallow muffin pans with the paste, and half filling with this mixture, you have little tarts that are marvels for tea.

Chess cake pies (don't ask me what the name means) come from Maryland and are unsurpassed, as far as I know. Cream half a cupful of

England stands for the beef-and-kidney pie

butter until light, and beat in one cupful of sugar. Beat yolks of three eggs until pale yellow and add to butter mixture. Flavor with vanilla and fold in stiffly beaten white of one egg. Fill a paste-lined pie plate with the mixture, and bake until firm. Cover with a meringue flavored with lemon juice, lower the temperature of the oven, and brown slowly.

As for New England's fruit pies, books, not just pages of a magazine, can be (and have been) filled with discussion (*Continued on page* 95)



FRENCH earthenware dishes from Hammacher Schlemmer are fireproof so you can carry baked foods straight from the oven to the table. You put ice inside the glass rolling pin to make pastry cold. Other utensils are a wire pastry blender and a tool which is used for fluting pie crust.

MODERN
Conservatively Done

IF YOU FEEL UNCOMFORTABLE IN COMPANY WITH OUT-AND-OUT MODERN, HERE IS AN ADAPTATION PRESERVING OLDER LINES

K. C. GLAUBACH

THE JURY'S CITATION: *Sophisticated severity of mass and detail combined with c inality to produce a home of charm and brilliance. . . .* The architect, Edward St Phillips of Meadville, Pennsylvania, describes this house, which received Honor Mention in our Competition, as conservative modern. It is not, of course, moder construction, since it employs common clapboards on a wood frame. But in its strained use of detail and clean-cut lines it follows decidedly the modern types. color scheme—apple green sash, corn-yellow doors and blinds, and French gray w —is also modern in feeling. Mr. Phillips designed the house for Mrs. Walter Ir Bates, who occupies it with her maid. The house is small, but because it was necessary to crowd a great many rooms into this space, all of them are large and a running the full depth of the house. It is well insulated, has a gas heater and cealed radiators, and cost thirty-five cents a cubic foot, including fees and decorat

THE ROCKS, THE WATER AND THE PLANTING

A FAMOUS ENGLISH LANDSCAPE ARCHITECT EXPLAINS HOW TO HANDLE THEM PROPERLY ON THE SMALL PLACE

LIBRARY

B. SYMONS-JEUNE

RY few people realize as yet the influence that tural rock gardening (building and planting nature's lines), can have on the development. ly of this branch of horticulture but on garden es in general. It adds interest, color and e at all seasons of the year, and above all it that sense of proportion which is often sadly g.

ll try and touch on each point in nature as I for the study is still in its infancy. Let me once that nature's teaching is applicable to gardens every bit as much as it can obviously great estates, and that the primary reason for garden made with the beautiful (and ex- e) stone we now use, is to make a picture of t in the garden at *all* seasons.

k is not the only important part of the setting, for a rock garden. There are two others of value: they are open space and evergreen. ut these as co-dominants there can be no ulness in the composition, for balance is and floral adornment is actually curtailed,

VIEWS OF TWO ENGLISH ROCK GARDENS DESIGNED BY THE AUTHOR. LEFT AND TOP IS A GARDEN CONSTRUCTED ON A LARGE ESTATE. THE PICTURE IN THE CENTER SHOWS ONE DONE ON THE FLAT LOT OF A HOUSE IN THE SUBURBS. BOTH ARE ENTIRELY MAN-MADE. YET ROCKS, WATER, PLANTING AND ALL THE DETAILS ARE IN ACCORD WITH THE PRINCIPLES OF NATURE

because each of the dominants is in nature a sponsor to plant life, peculiar to itself. Light and shade, vigor and plain surface in juxtaposition are more telling than any mere quantity of indefinite forms. If contrast is provided, it does not do away with these: it enhances their beauty.

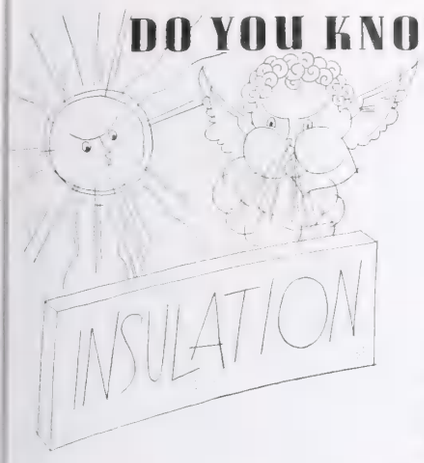
THERE are in England some large and seasoned rock gardens which are imposing, often by mere weight, especially when they happen to be old quarries converted. But a study of them is of little value to less fortunate owners. Therefore I will ask you to take a bird's-eye view with me of a typical countryside; let me imagine a fold of ground between two hills.

There is a patch of rock on the rising slope, relatively quite small, but which catches the (*Continued on page* 112)

FRESH FLOWERS

YOUR spring windows will burst into riotous bl
for the new fabrics are splashed with flower
fresh and unaffected as a country garden. Fart
left. flowers and shells. Décor. Next. rose and blue flowers lavished on violet linen. Lehn
Connor. Behind the lamp. a classical chintz. Décor. Last. chintz in a rose pattern Queen
toria used. Stroheim and Romann. Lamp, James Pendleton. Photograph. Emelie Daniel

DO YOU KNOW YOUR MATERIALS?



YOUR HOUSE IS INSULATED FOR TWO REASONS: TO KEEP IT WARM IN WINTER AND COOL IN SUMMER. GOOD INSULATION MEANS AN ACTUAL SAVING IN FUEL COSTS. HERE ARE FACTS ABOUT IT YOU SHOULD KNOW

PUBLIC LIBRARY

AT flows from a region of high temerature to one of lower. Therefore here is always a constant leaking out t from a room when the outside ature is lower than the inside and rsa. According to available tables, heat lost:

50% escapes through walls, floor and of.

30% through cracks.

30% through windows and doors.

lation may reduce heat loss through floors and roof, but tight construcd weatherstripping or double winr double-paned windows are needed rease its loss through cracks and Compare the following figures:

20% of fuel is saved if house is eatherstripped.

30% of fuel is saved with ½″ inlation and no weatherstripping.

(approximately) of fuel is saved ith ½″ insulation and weatherstripng.

e sun lies on the roof and since heat nto the attic the roof is the most vule point both summer and winter.

ABLE PROPERTIES. 1. It should provide e resistance to heat. 2. It should not manently affected by moisture. 3. It be fire-resisting or better, fireproof. should not attract insects or vermin ould resist destruction by fungi and s. 5. If of the fill type, it should n permanently in place. (A material ttles will leave an unfilled air space so will increase in density, resulting ssening of its efficiency.) 6. If of the ive type it should not tarnish or be d to dust.

MATERIALS

UNDERSTAND the function of insulatg materials it is necessary to know heat is transferred in three ways: *nduction* when it passes from one parof a material to another; by *convection* when it is transferred by a liquid or gas in motion (the flow of air may be natural, caused by a difference in temperature or may be mechanically forced); by *radiation* when it is transferred without means of matter or air motion (the transfer of heat from the sun to the earth is by radiation). Thus if you put your hand on a hot radiator, your hand becomes hot by the conduction of heat from radiator to it. If you stand over a register, you become warm by convected heat brought to you by currents of warm air. If you stand in front of an open fire you are warmed by radiant heat.

Materials vary in the degree to which they conduct heat. Metal is an excellent conductor; wood is a poor one; air is still poorer. The best obstacle to the transfer of heat by both convection and conduction is a vacuum. A complete vacuum is unobtainable in house construction. The best substitute is a dead air space. But this also is practically unobtainable except in small cells. The principle therefore behind all insulating materials (except aluminum foil) is the creation of numerous small air cells. The use of aluminum foil as an insulating material is new. It operates on a different principle from all the others in that it stops radiant heat. A highly polished metal surface such as aluminum foil will reflect 95 percent of radiant heat.

The efficiency of an insulating material (except the reflecting ones) depends upon its thickness. The increase in efficiency, however, is not proportionate to the increase in thickness. Thus ½″ of insulation may save from 20 percent to 30 percent of the fuel required for the uninsulated house, but 1″ of insulation will save only 30 percent to 40 percent. In estimating the total cost of insulation this fact must be taken into consideration. In estimating the permanent benefits of an insulating material all its properties must be taken into consideration, measured in accordance with those listed above as desirable. For instance, although 1″ of insulation is more effective than ½″ the additional insulation obtained may be out of proportion to the extra cost. In other words there may be a greater saving in proportion to the investment with ½″ of insulation than with 1″. Insulation, it is claimed, should pay for itself in 6-8 years. Although some materials, because of their greater standard thicknesses, may have more insulating value than others, they may be less desirable from the point of view of resistance to fire and dampness than others.

TYPES

INSULATING materials are divided into rigid, flexible, reflecting and fill types. You should familiarize yourself with all in order to discuss them with the architect.

RIGID. This type, which comes in panels of different widths, may be used as sheathing, plaster base or interior finish as well as for insulation. There is naturally some saving of expense in making this material serve a double purpose, but less total insulation is obtained, since the replaced sheathing and lath and plaster have also some insulating value. When this type is used as insulation only it is applied over the framing members or between them. The latter placing is more effective, since it is a fact that when the air space which exists between inner and outer walls is divided into two by an insulating material each new air space has the insulating value that the original one had. In masonry construction rigid insulators are nailed to the inside of the studs or to the furring strips if these are used alone.

FLEXIBLE. Flexible insulation is a loosely felted fibrous mat covered on both sides with paper or fabric. It comes in strips or rolls from 17″ to 36″ wide. It is used solely for insulation and is commonly placed in the spaces between studs, joints or rafters. In placing it its edges are folded back to form flanges which are nailed securely to prevent passage of air from the front space to the back. It may also be installed over the inside or outside face of studs or on the inside or outside face of sheathing. In masonry construction it is applied to studs or furring strips.

REFLECTIVE. The common form of this is in thin sheets of aluminum foil bright on both sides. It is also applied to building paper, paper-backed wire (*Continued on page* 80)

"I MIX MY MODERN" says Joseph Mullen

In this New York apartment of Mr. and Mrs. William J. Hammerslough Mr. Mullen, well known decorator, blends two periods and weaves them compactly together by lively color schemes and the soft tones of wood in natural finish.

JUST modern is cold, as any style, unrelieved, must be. So I mix my modern with classic snatches because both classic and modern are concerned with simple, direct forms. For instance, in this apartment for Mr. and Mrs. William J. Hammerslough, every room is a blend of two or more styles.

In the stairway niche on the right, I've set a lamp and a giddy tropic plant on a classic block. Below, in the Tabasco red study, a Greek key over the fireplace is the key to the room itself; the ruins of Rome are on the glazed chintz at the windows, the triumphant laurel on the upholstery.

In the living room, on the opposite page, I hung overwindows in the classic manner, painted white, deep beige, silver and chartreuse, and framed in pickled pine. From these panels I drew the coloring of the room, adding only dark brown for upholstery.

To very dark brown walls in the master bedroom, on page 55, I have added the subtle shade of fruitwood furniture, plus coral, silver and peach.

LIBRARY

VE and at the right are two views of the living room, which gloriously out three ways over Manhattan. It is full of ght, wood in pickled finishes and Mullen furniture (all ie furniture in this apartment was designed and made by ph Mullen). Below is the master bedroom, with formal satin s and jabots at the windows, and curtains which fall long slender from almost the top of the room down to the floor.

EMELIE DANIELSON

THE LATEST THING IN PLANT DIETS

by MRS. JAY CLARK, Jr.

THE secret of thrift and success in feeding any plant is to supply by fertilizing whatever it needs for healthy growth which the soil does not naturally furnish. Each year brings new discoveries about basic necessities and the means of providing them. The majority of gardeners want suggestions in concrete form, so this is a list of ready items for reference when it comes to the practical task of selecting and applying fertilizers to the garden, flower borders, fruits, vegetable rows, roses, shrubberies and lawns. All of them are important to have in mind.

The starting point is a clear understanding of the functions of the three elements essential to the well being of the plant: (1) nitrogen, (2) phosphorus and (3) potash. Added to this should be the power to recognize the symptoms of a lack or over-supply of each in the soil.

NITROGEN. Promotes leaf and stem vigor, and stimulates the general growth of the whole plant. *When there is too little:* development is slow, foliage pale green or yellowish, leaves often drop unduly. *When there is too much:* foliage is scanty on the stalk, leaves dark heavy green, brittle, stems are weak.

Example of specific use of nitrogen: To induce heavy foliage on vines.

Sources of nitrogen easily available at the seed and supply stores are:

Sulphate of ammonia, a by-product of coke.
Nitrate of soda or Chile saltpetre.
Sheep manure.
Cottonseed meal.
Tobacco stems.
Dried blood.

PHOSPHORUS. Builds up the root system and encourages flower and seed production, making both form abundantly. *When there is too little:* growth is normal, but foliage yellow. *When there is too much:* development is lush with no stamina.

Sources of phosphorus:

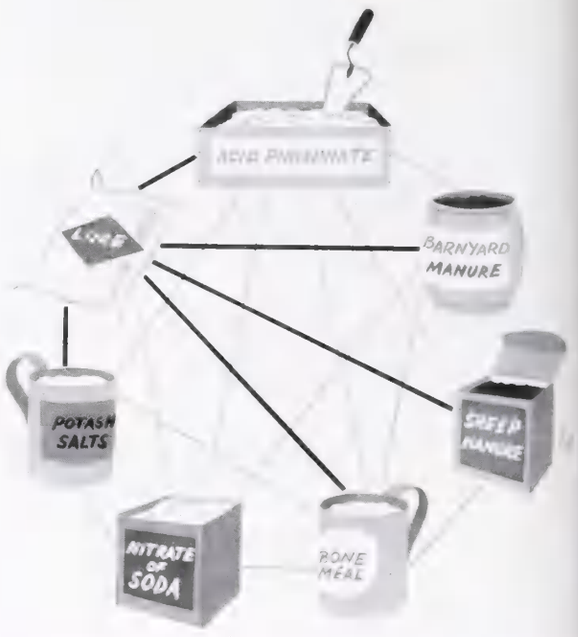
Superphosphates.
Bone meal or bone flour.

POTASH. Carries on the work the other two fertilizers begin, sets and matures the plant, intensifies color, multiplies the fruit, acts as energizer and staves off disease. *When there is too little:* leaves become dull and yellowish, roots are soggy, vines l sturdiness, and disease comes readily. *When there is too mu* there are indications of false stimulation, a burst of healt first and afterwards quick relapse.

Sources of potash:

Wood ashes.
Muriate of potash.
Sulphate of potash.

FERTILIZER MIXTURES. A popular and efficient manner of ap ing these elements to the garden is to use a combination mate which includes them, concentrated to save expense in handl by dealer and buyer. As with the drug laws, enforcement t



PLANTS ARE AS FUSSY AS HUMANS ABOUT THEIR DIETS. NEVER MIX INGREDIENTS CONNECTED BY THE HEAVY LINE. THOSE CONNECTED W A LIGHT LINE MAY BE APPLIED TOGETHER. AT THE TOP OF THE P ARE SHOWN HANDY MEASURING CONTAINERS AND THE TOOLS YOU NE

care of the formulas and the printed statements on the conta ers indicate the composition. While these figures may be ca listic to the novice they are simple of comprehension if it remembered that the first always represents the nitrogen, second the phosphate and the third the (*Continued on page* 11

MARCH SCRAPBOOK

PUBLIC LIBRARY Burlingame, Cal.

CH IS A CHEERFUL TIME FOR THE GARDENER, NOT FOR THE

TH ITSELF SO MUCH AS FOR ITS EAGER ANTICIPATIONS. VISIONS

TARTING GROWTH AND FUTURE BLOSSOM URGE HIM FORWARD

PERENNIAL BORDER. The successful perennial area has gh proper soil conditions provided from the start to last igh several years. If the chosen spot is grassed, remove (this may either be used elsewhere for paths or borders iled for a use to be stated). Start at one end of the plot from a two-foot space dig the top soil out to a depth of one (depth of spade or shovel); wheel this soil to the other of the border. With a large fork break up the subsoil in the h another spit deep, and incorporate with it the chopped (if still available), farmyard manure, compost heap ma- l or, easiest of all, peat moss. If the soil is heavy this will en it; if too sandy it will condition it. Then turn the next feet of top soil over into this trench, and repeat treatment ıbsoil. Thus the soil is broken up to a depth of 18 inches o feet, and the original layer kept on top. Remove in the ess all stones, sticks, roots, debris. Fertilize the top soil one of the commercial products spoken of in "Plant Diets" age 56 according to the directions of the maker. Allow a for the earth to settle, watering it in the meantime. Never in wet weather.

LIAS FROM SEED. These plants, which are far less familiar the larger tuber types, have a vigorous growth and a long on of bloom. The dwarf bedding Dahlia is a cross between Coltness variety and the miniature Peony Dahlia, with lovely rs ranging from brilliant red to apricot, peach and a clear w. In form it comes with single flat petals, semi-double ones quilled shapes; the bloom is about three inches across, and stems stiff. They should be sown late this month in the hot or house, and will germinate in about a week. Transplanting the border is done in May; late in June the flowers appear continue through the season. The tiny seeds develop into iature tubers—the plant is most interesting. They need water in dry weather. Try experimenting with them. The seeds can be obtained from Stumpp and Walter Co., New York.

Symmetrical balance

THE CRANNIED WALL. If a new stone or brick wall is being built, which may later be called upon to support vines, it is easy to install during construction a simple device to hold any future growths in place. Take heavy copper wire cut in eight-inch lengths, and as the wall is laid insert the wire in the wet plaster or cement with a loop protruding at the intersections. Thus sightly means are provided for the tying of canes or plant stalks. Where the wall is a stone one—a dry wall—if some thought be given to vine placements, the same method may be employed, and wire placed in cement only at the spots where the vine will be held to the best advantage, the remainder of the wall being laid "dry." A planted wall is highly valuable in the use of capricious herbs, which prove so hardy in the "chinks" that they need no coddling. Such are Lavender, Santolina, *Artemisia abrotanum* and *A. stelleriana*, Rue, Angelica, the Thymes, *Stachys lanata*, and the more difficult Gypsophilas, repens and cerastioides.

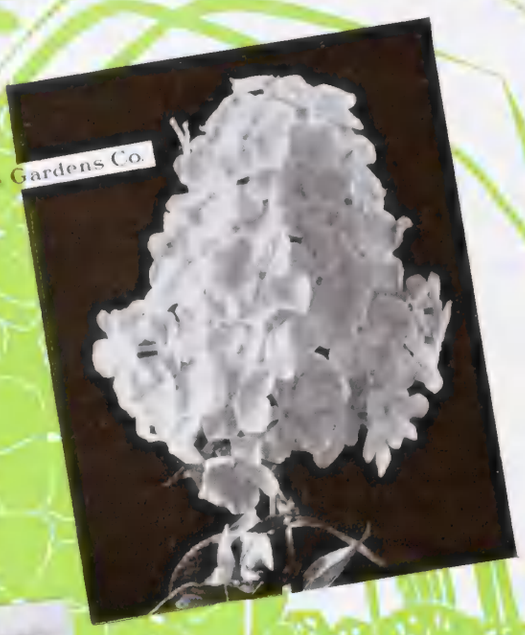
TEMPERAMENTAL LUPINE. These plants, so gorgeous in bloom when they do well, seem to have been approached with the wrong treatment, which makes them uncertain subjects in the American garden. It has always been thought that Lupines required an acid soil. Now one of the successful growers comes forward with the statement that for many years it has been known to agricultural chemists that this family requires alkaline earth for proper response. Take the plants from an acid to an alkaline location, or treat the soil for such reaction, and the clumps jump into renewed vigor and proportions. Another discovery is that certain bacteria which live in nodules on the roots change the free nitrogen in the air to a nitrate easily absorbed by the plant, and where such nodules exist there is a luxuriance much greater than in their absence. Such bacteria may be obtained by procuring soil from any region where the nodulous Lupines have been grown, or plants with them present on their roots may be purchased. Counteract sourness of soil for established clumps with wood ashes, and remove all flower stems before the seeds have formed, as they drain the plant unduly. For added information consult James E. Mitchell, Barre, Vermont.

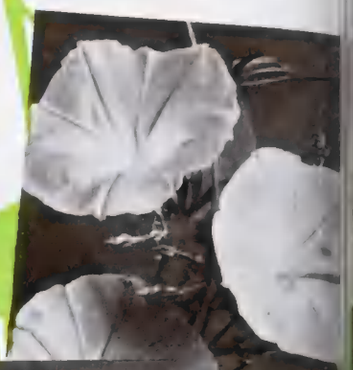
FORCING SHRUBS CHEMICALLY. Persons too impatient to wait for the bloom of shrub branches to be forced naturally by the warm surroundings of the house alone can hasten the process by the use of certain vapors. The wizard laboratory at the Boyce Institute at Yonkers, N. Y., experimented with the process, and has brought out one of their informative pamphlets, entitled "Forcing Dormant Woody Plants with Chemical Vapors." Ask for Bulletin 10 and clear directions (*Continued on page* 84)

ADDITIONAL NOTES FOR THE PRACTICAL GARDENER WILL BE FOUND ON PAGES 80, 101 AND 107

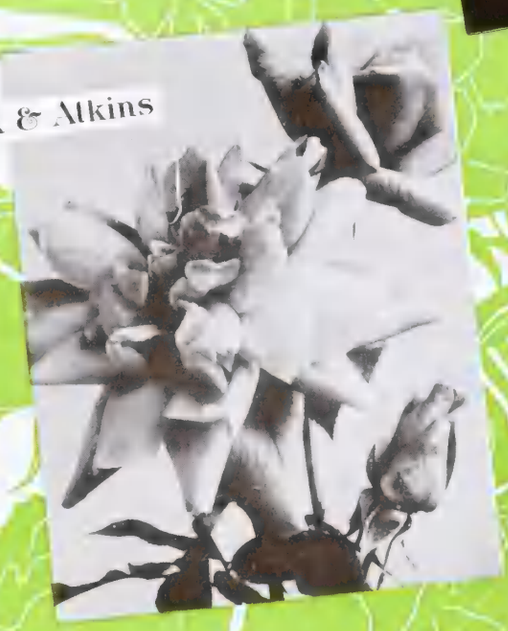
BRISTOL·NURSERIES·INC·

The Wayside Gardens Co.





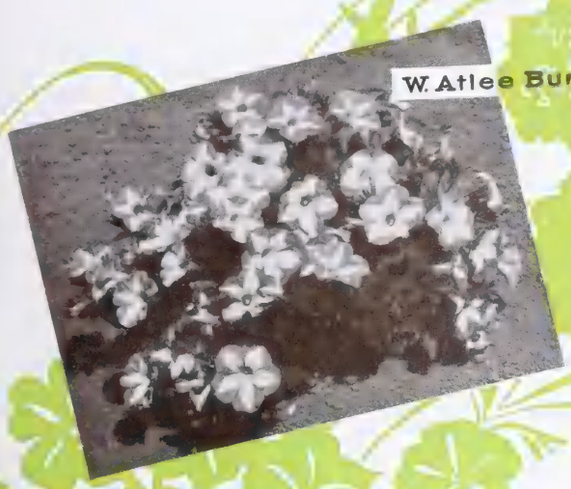
Bobbink & Atkins

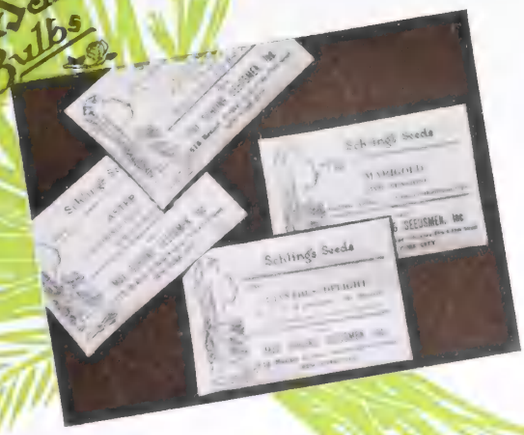


Stumpp & Walter Co.

THE CONARD-PYLE COMPANY

WILLIAM TRICKER·INC·
WATER LILIES





GOOD BUYS OF THE MONTH

FOR GARDENERS

Bristol Nurseries offers six of the fine new Korean Hybrid Chrysanthemums for $1.95 ($2.15 west of the Mississippi). Varieties (three shown in picture): Apollo, Ceres, Daphne, Mars, Louis Schling, Diana.

Wayside Gardens' fine perennial Phlox Columbia may be had at the new low price of $.50 a plant, 3 for $1.25, 12 for $4.50. Delicate cameo-pink.

Stumpp & Walter: Tigridia, or Mexican Shell Flower, with brilliant flowers of yellow, vivid orange and scarlet. 10 corms, $1. . . . Improved Heavenly Blue Morning Glory, packet, $.15.

Bobbink & Atkins: The Hybrid Tea Rose Victoria Harrington at $1.50. Has large, double blooms colored dark red. Very fragrant.

Conard-Pyle Company offer two Star Roses, Ami Quinard and Frederico Casas, both hybrid teas, at $1. The normal price is just double this special offer.

William Tricker has a "Thrift Duet" consisting of two hardy Waterlilies, Chromatella and Marliac Flesh, for $1.75. The illustration shows one of the Marliac types.

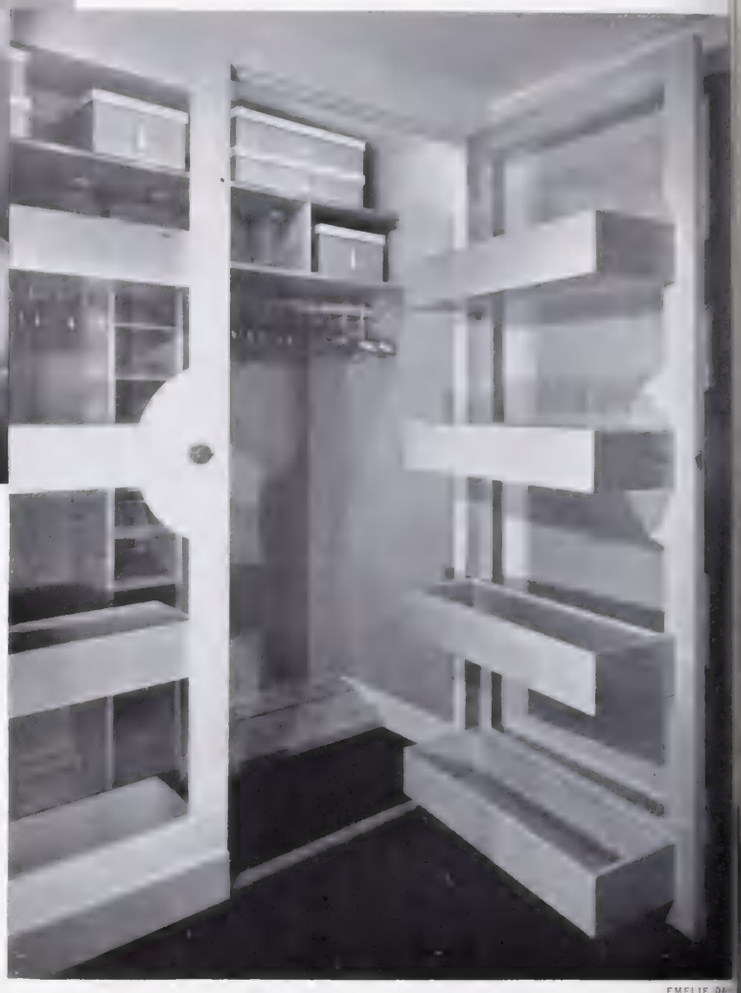
W. Atlee Burpee have a complete Petunia garden for $1. Twelve packets of all kinds of Petunias, including the new variety Twinkles which is shown in the photograph.

Henry A. Dreer makes a specialty of his Nine Lovely Annuals for $1. Three of them, a Cosmos and two Marigolds, are shown. The package contains nine packets of seed.

Peter Henderson asked a thousand women for their first choices in annuals. The result is this American Woman Collection of twelve packets together with a Plant-A-Garden Chart for $1.

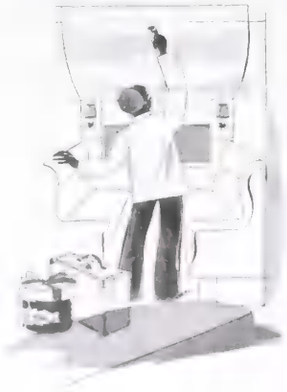
Max Schling Seedsmen offer Marigold Dixie Sunshine (annual), $.25, Gaillardia Grandiflora, Goblin (perennial), $.75, Dianthus Delight (perennial), $1, and Aster California Giant Sunshine Stratosphere (annual), $.50.

PAGE 101 FOR ADDRESSES OF FIRMS AND FURTHER INFORMATION



GLASS DOORS. Like the doors of a safe, except that they're crystal clear. Their frame is natural wood and so are the lined bins for gloves, stockings, handkerchiefs, furs. Inside are shoe and hat racks, storage boxes and the other necessary luxuries of a modern closet. Dressing room walls are terra cotta pink. The pouf upholstery is white shantung. Penthouse dressing room in Macy's 1936 Forward House.

EMELIE DA



PULLMAN. Like an upper b
it pulls down. Storage space
extra blankets is made by buil
a false ceiling and embeddi
lever in it as a handle. A mere s
of a maid can pull it down
the slightest touch. Below is a
dow: at the right, a han
closet; at the left, drawer s
and a hat compartment. All
is in one end of a New York a
ment bedroom, a sort of dre
room section. By Hammond K

TOP. John-Frederics, the team ng men who undoubtedly de- your very best hat, designed lves this bar. It is in the of their modern sitting room th its service shelves, side and makes a very nice center for y. But when they aren't feel- tive, they simply roll it into e, and it stands a silent and able cabinet, quite unnoticed.

CLOSETED

y we suggest, without whimsy, that there are two schools of closet building? There is the class comprising broom, glass and other facts of housekeeping. Utilitarian, but not ling. Then there is the luxury closet, the closet which is ically a dressing room; the closet which is a bar; the which descends, like Lucifer, out of the heavens (or the g), and ascends again, like Elijah, all at the touch of a e which requires practically no strength at all to operate.

w we are the last to deny that it's out of the reach of most tbooks to install such fancy devices in the apartment which ent this year and move out of next. But if you're building se come the first thaw, you can undoubtedly embody one ese in it with little or no extra expense. For Macy's glass- d dressing closet across the way is costly in nothing except space. The wood construction is simple and all of the wood is left in that state to which the carpenter brought it.

There is the down-from-above closet by Hammond Kroll which is technically no stumper for a good carpenter. You'd like having this in the country where there are winter blankets by the bale to be put away soon now. You might enlarge it and run it the length of your sewing room or along the upstairs hall. The construction is wood, painted, with a metal lever.

The bar on this page is not properly a closet at all, except that it disappears into its own outer shell, as into a cloak, when you're bored with it. John-Frederics, who made it up and had it built, have it in a room which is in everyday use, but nobody wants to look at even the handsomest bar on Sunday morning, so off it goes into its roll-top. Making it both smart and sensible.

DOORS ARE FINELY PROPORTIONED

A BOWED PORTICO

ITALIAN INFLUENCE DO

DETAILS OF

The REGENCY STYLE

CHART NUMBER 6

FREQUENTLY ITALIAN IN STYLE

HANDSOME PORTICO O

ALTHOUGH the Prince of Wales was instituted Regent in 1811 and ascended the throne as George IV in 1820, this Regency period should really be broadened to include the years from 1800 to 1830. In spite of its name it did not take its character from the tastes of the Prince, although his liking for Chinese decoration left its mark. Its characteristic style is formed of many strands. There was the continuing English classic tradition with its austere Italianate forms. But there were also the more refined and delicate threads introduced by the Adam brothers, who "could always be counted on to please the ladies." There were borrowings from France and, especially in furniture, a copying of Egyptian motives. But in spite of all these diverse sources, the period possessed a unity that marks it as a consistent, recognizable style.

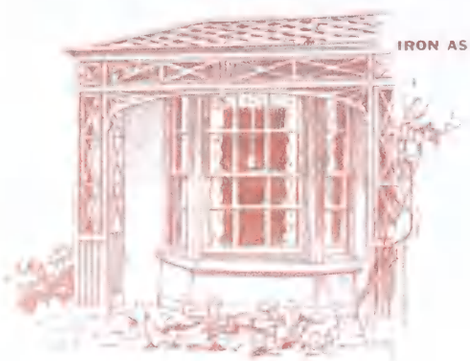
Houses had a "beautiful propriety that reveals them as residences of well-bred, cultivated people." Their spirit breathes from the pages of Jane Austen, whose novels all appeared in this period. Henry Holland, chief architect to the Prince, who remodeled the Regent's residence, Carlton House, to make it a fitting setting for his brilliant functions, is one of the important names associated with the period. He brought architecture to a high degree of dignity and refreshing simplicity.

The *small house* received new attention, both in the towns and in the new and flourishing watering places

BALCONIES ARE CHARACTERISTIC

THE CHINESE PAGOD

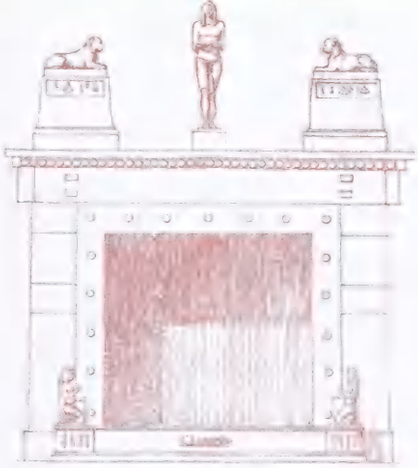
THE REGENCY LIKED PLAIN SURFACES



IRON AS TRELLIS

BOW WINDOWS

AN MOTIVES WERE POPULAR



WITH EGYPTIAN INFLUENCE STRONG

ARCHED FIREPLACE, ALSO EGYPTIAN

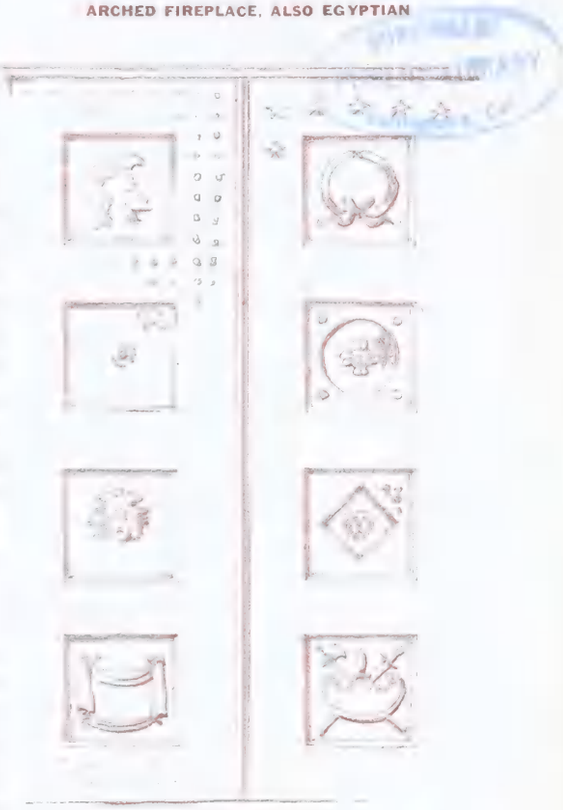
G BALCONY OF WROUGHT IRON

where villas in the French and Italian manner thrived. They reached a perfection of scale and domesticity that makes them still charming. Characteristic of them was the welding of house, garden and furniture into a coherent whole. In both architecture and furniture the aim was great simplicity of form with a liking for large uninterrupted surfaces, unbroken lines, bold curves and the reduction of ornament to a minor rôle. It all sounds surprisingly like the aims of modern architecture today. *Stucco*, which came into general use with the Adam brothers, became even more popular. It was said that John Nash, who succeeded Holland and whose name is associated with London's Regent Street, gave the West End of London a stucco uniform. In *plan*, houses continued the logical outlines of the preceding century.

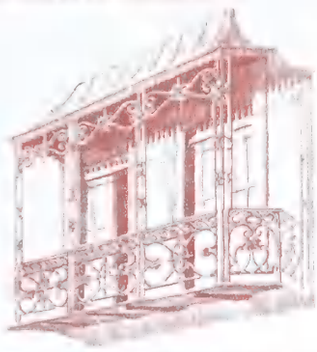
A PORTICO AND BALCONY

THE *bow window* and the *balcony* flourished, the *verandah* in Chinese style, and the *portico* and *loggia* of delicate lacy design are familiar earmarks. *Ironwork* was much used, especially as trellis around windows and doors, where it was often painted light green. *Windows* continued to have the light bars of the Adam period in contrast to the earlier, heavy ones. *Doorways* with paneled doors and of excellent proportions were common and reflected the Italian forms dictated by Inigo Jones, which were still in vogue and a part of the knowledge of every carpenter. The *interior folding doors* sketched were published by Thomas Hope in his "Household Furniture and Interior Decoration" to suggest different ways panels might be ornamented. The designs, taken from the Uffizi Palace, were to be carved in mahogany with the stiles and rails studded with gilt nails.

This Regency period was a new expression of delicacy and elegance in England. Within the past few years its furniture has enjoyed a revival, and its architecture is being used again as a model for today's houses.



DETAILS OF DOORS BY THOMAS HOPE



DELICACY OF THE WROUGHT IRON

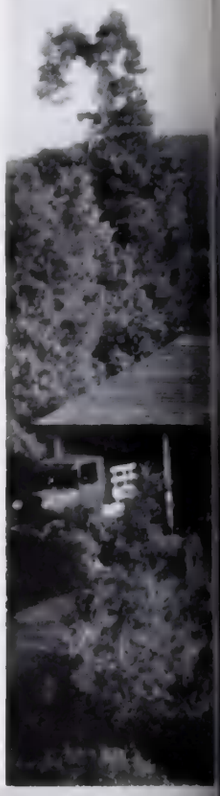
C IN DOMESTIC SCALE

DOOR PANEL DESIGNS

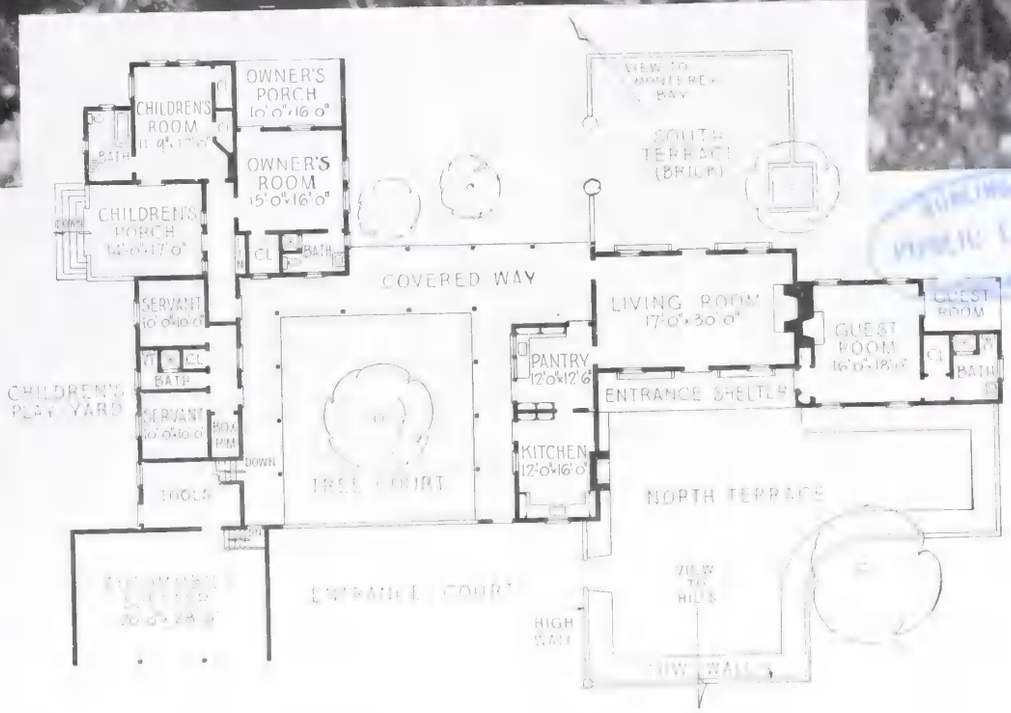
CHARACTERISTIC PILLARED PORTICO

a rambling ranch house

PERFECTLY SCALED TO ITS CALIFORNIA BACKGROUND WITH SEPARATE BUILDINGS GROUPED AROUND A COURT. SPECIAL MENTION IN THE SMALL HOUSE COMPETITION



YOU will find it very close to your heart, this house that William Wilson Wurster designed for Mr. and Mrs. Donald M. Gregory at Santa Cruz, California. The jury in the Small House Competition felt that way about it, too, and on the opposite page is their own summing up of its virtues. Its spread-out plan comes near to fulfilling that modern ideal of making the out-of-doors almost a part of the house itself. Mr. Wurster has achieved a superb blending of architecture and nature: the buildings seem to grow straight out of the ground. This is no small measure due to his choice of materials. The walls a rough redwood boards laid vertically (note the interesting p tern this gives) and whitewashed. The roof is of weather shakes and the blinds are of rough redwood left natural. Noti that the establishment is divided into two parts. All sleepi quarters and the children's play space are separated from t main living quarters, but they are connected by a covered w



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THE JURY'S CITATION: *An idyllic adaptation of the rambling ranch house type. Several straightforward materials provide the background to offset the softness and shadows of the green natural forms.* . . . The view above shows the north terrace with entrance to the living room and the automobile shelter at the extreme left. Upper left on page 66 and left on this page are views of the covered way from the living room to the owners' bedroom and the children's quarters. This rambling character is perfectly suited to California climate. Where colder winters prevail, heating problems should be carefully considered before deciding upon this type of plan.

DESIGN *AS YOU LIVE*

DINING ROOMS require quite as much planning as living rooms if they are to serve efficiently and comfortably the needs of the family. This is the second of a series which discusses the different parts of the house in relation to personal needs. Here are the various points you should take into consideration in planning your own dining room. Above all, make sure that it fits exactly the way you expect to live.

by ETHEL B. POWER

THE dining room shows a tendency to disappear as a separate room in the new small houses. This is due to two reasons. First, economic pressure makes it necessary to reduce the size of our houses. As our demands for the utmost in comfort and convenience grow and as we insist upon a large measure of these even in the small house, this small house must become even smaller to offset the increased cost of labor-saving, automatic equipment. In other words mere space is weighed against the comfort and convenience demanded and reduced to the point necessary to balance the budget. Second, there is the increasing popularity of the open plan in which room opens into room without the separating partitions once the rule.

USE AND RELATION. One of the first decisions, then, to be made about the dining room is whether it will be a separate room or combined with the living room. If it is to be separate there are two main positions for it in relation to other rooms. First, in the symmetrically planned house of rectangular or square shape with central hall running from front to rear it is placed, with the kitchen, on one side of the hall with the living room on the other side. The advantage of this arrangement is the entire separation of living room and dining room, giving the latter more potential privacy, although this privacy will be destroyed if there is a wide entrance or glazed door between dining room and hall. The disadvantage is the impossibility of throwing living room and dining room together on those occasions when more space is desired for entertaining. It is the least flexible arrangement, as the room cannot in any way be expanded. Second, the dining room may open directly from the living room by a large or small door. This placing has obvious advantages in entertaining: it doesn't separate the two principal functions of the living quarters by the more public hall, and it gives the maximum use of the living areas with a compact plan—compa because the hall may be reduced to a minimum.

A door to the porch or terrace should be large enough for a table to go through

A large opening or a glazed door between dining room and hall defeats all privacy

A ceiling light should be over the table center wherever the table may be pla

A dining alcove should be planned so that it can be concealed from the living room by curtain or screen

In relating the dining room to the kitchen the question of t pantry immediately arises. The pantry may be a useful li between kitchen and dining room. It provides additional stora for china and glass: it makes possible, when it has a sink, t separate washing of tableware: and it makes a barrier agai noise and odors. But it functions best in a household large enou for two maids. In the smaller, and especially in the maidle house it has dropped out of the picture, since here its disadva

in lengthening the distance between dining room and kitch- utweighs its advantages. When it is eliminated there is then t connection between dining room and kitchen. Under these mstances the door between them should be inconspicuously d, preferably in or near a corner of the dining room or en- into a corner of the kitchen so that a full view of kitchen ations will not be disclosed to those seated at the table.

ing out of doors is becoming so popular today that it is non practice to plan either the general porch or terrace, or ace a special one, so that it can be used for meals. When porch or terrace opens directly from the dining room the unicating door should be large enough for a table to go gh easily.

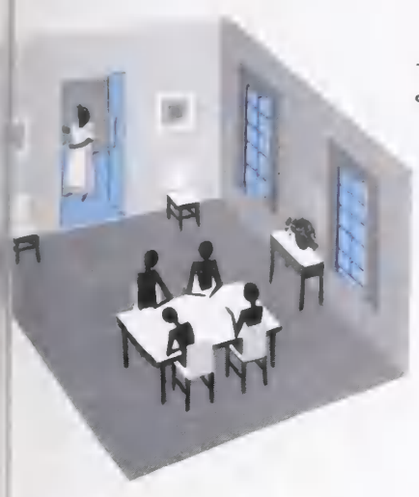
the dining room is combined with the living room there hree ways of treating it. First, the general room may serve purposes but without any definite demarcation of either. is not desirable except as a temporary arrangement, in a -end house, or in one where the utmost informality prevails. nd, the dining part may not be marked off architecturally may have its own fixed area and furnishings. This makes etter organization but very often obviates privacy unless a in can be used as a screen. On the other hand it permits an inite expansion of the dining part when desired. Third, the g area may be an alcove at right angles to the long axis e living room. This plan has the advantage of separating definitely the two functions and also of permitting the ng of a curtain or folding screen between the two parts ve privacy when desired. It has some disadvantages in the ng of the living room furniture which was spoken of in the le on living rooms in the February issue.

Combining dining room with living room by whatever method has also the advantage of making the dining space more readily used for a secondary purpose. Faced with the necessity of turning to the utmost use all the space that we can afford to inclose for our own private purposes, to set aside a large proportion of it for the sole function of eating seems hardly justified.

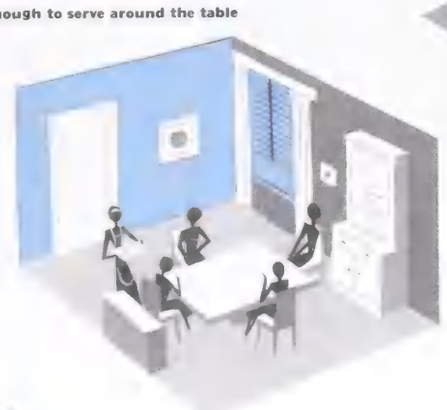
ORIENTATION. Whether the dining room is a separate room or combined with the living room it should have morning sunlight. It is the room to be favored first in orienting the plan unless other weighty considerations prevent. To start the day by having the first meal in the glow and warmth of sunlight is one unfailing rule for starting it right.

FURNITURE. The dining room is planned definitely around its furniture and logically so, since this furniture is fixed in size and amount. In the small house it will be only large enough to take the requisite pieces and provide easy circulation around the table. The shape and size of the table in normal use and when extended for entertaining is then the starting point in determining the size of the room. There should be from 3′6″ to 3′10″ between table and wall, or table and wall furniture, to allow for service. Based on the figures given at the end of this article, a separate dining room less than 12′ square is seen to be impractical if the table is placed in the center of the room. If this amount of space cannot be allowed it is better not to have a separate dining room unless the furniture is to be arranged unconventionally, say, built in at one corner or placed directly in front of a long group of windows.

The usual dining room furniture (*Continued on page* 76)



The kitchen door should not disclose the operations to those seated at the table



The dining room should be large enough to serve around the table

A sunny bay window is suitable for a separate breakfast table

ing room opening from the room directly is better hose who often entertain

In small houses a pantry makes more steps for the housewife

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Conducted by ETHEL B. POWER

PLEASE TELL ME

EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

QUESTION 379: *What is the best way to repair cracks in exterior stucco?*

ANSWER: Large cracks should be filled. Use a mixture of one part portland cement to three parts sand, mixed to a putty-like consistency. The cement should contain 10 per cent of hydrated lime and the sand should be clean, sharp and fine enough to shake through mosquito netting. After the large cracks have been filled give the entire wall a coat of cement paint pushed well into the cracks which are more than hairline but not large enough to require filling.

QUESTION 380: *Is there any reason why a basement room one side of which is entirely above grade should not make a pleasant and healthful bedroom?*

ANSWER: No. Just be sure that the interior finish of the walls below grade is placed on furring set preferably one inch away from the wall, so that an air space will be formed to eliminate the possibility of damp walls due to condensation.

QUESTION 381: *We are building an English type stone cottage with all steel casement windows. I have been told a red brick fireplace is the correct thing for this type of house but I feel that brick red will not tie in with my furnishings and would prefer something else. We are using no wood trim around the windows—just marble sills, so I think a wood mantel unsuitable also. What other treatment is correct or must I have brick?*

ANSWER: Marble seems sophisticated for the house you describe, and I believe slate better suited for your sills. Slate might also be used as the facing around the fireplace opening, with a bolection molding of wood. Or this molding might be of limestone or of precast stone of a color to match the plaster of the walls. In this case the slate facing might be omitted. If you wish something cruder you might use a plain or a carved wood lintel to span the opening, with the sides of the fireplace treated with narrow brick tile with ends exposed and set flush with the plaster, or with pieces of narrow slate similarly laid, if you use slate sills. Or you might combine wood lintel and stone by using molded stone at the sides. There are many possible treatments, and any of those outlined above seems better than an enframement of all brick.

QUESTION 382: *My experience with stained woodwork is limited to the golden oak of the house in which I was born and a dark and gloomy walnut-paneled library in the home of my grandfather. I should not wish either of these even if I could afford to have them, but it seems to me there should be something better suited to a household of small children than the white woodwork of our houses of today. We are building a house of English cottage style and my architect plans white or cream woodwork throughout, claiming that it is quite as easy as anything else to keep clean. Isn't there any kind of inexpensive treatment except paint? If painted, is white necessary for a house of this character?*

ANSWER: White or cream-colored woodwork used throughout a house is unnecessary no matter what the style. One of English cottage character lends itself quite readily to unpainted woodwork. To too many persons the word walnut presents a "dark and gloomy" picture and oak a yellow and shiny surface. That this is so is due not to the woods but to our treatment of them. Walnut when unstained and treated with white wax is far from gloomy and oak in its natural state has a very pleasa color. If these are beyond your budget the are other less expensive woods which mig well be more commonly used. Among the is gum wood, with its pinkish color a pleasant graining; heart cypress and wh birch are effective and in many districts i expensive. These woods should be select for evenness in grain and color and shou be carefully matched when put in pla which, of course, adds somewhat to th cost. In the past our tendency has been use too dark a stain and to stain t heavily. Stain should be light in color a used sparingly and the finish of wax rubbed shellac should be just heavy enou to give protection to the wood. A paint surface can be used over less expensi woods and darker woodwork in soft shad of green, apricot, taupe, coffee and yello are now taking the place of the all-pr vailing cream color.

QUESTION 383: *Some of the ceiling plast is loose in my house, which was built about 1886. To save the dust and ext work of removing the old plaster I ha planned to cover it with wall board. Th rooms, however, are too large for sing sheets and we do not like the wood mol ings used to hide the jointing. How woul you repair these ceilings?*

ANSWER: Any plaster which is really loo should be knocked off regardless of th treatment that follows. Plaster is fairl heavy and if it continues to come off th laths after the new ceiling is in place puts a heavy strain on the new work. suggest removing all the plaster but lea ing the lath in place. Over this lath appl directly metal lath with nails long enoug to go into the furring strips or even int the floor joists. In other words, do n simply tack it to the wood lath. A two-co plaster job on the wire lath should giv you a ceiling capable of lasting a grea many years. Although desirable, it is n absolutely necessary that the plaster whic is not loose be removed. Instead the wir lath may be applied to the existing plaste if nailed through to the furring.

QUESTION 384: *Is there enough gained b insulating heating pipes to equal the co and bother? Must every pipe be insulate and if so what insulating material do yo use and what is the minimum amount o insulation required?*

ANSWER: Heat equal to from 15 to 25 pe cent of the capacity of your boiler ma be lost from (*Continued on page 79*

GLASS GAINS NEW GLORY WITH *Color*

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L O F

· CONVENIENCES ·

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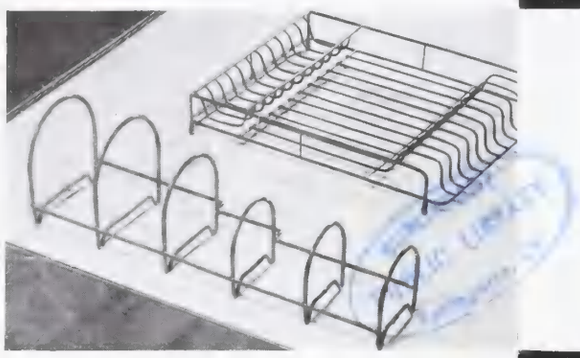
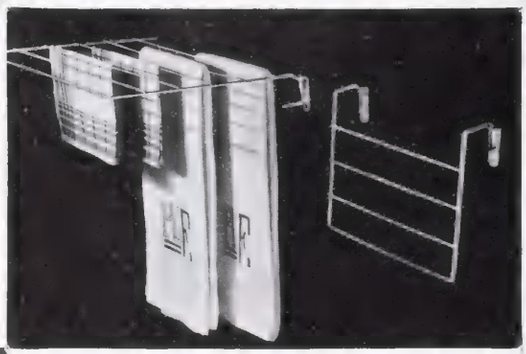
Poach your eggs by steam and none of the healthful elements will be lost. This aluminum poacher with cover is practical and comes apart for easy cleaning, and the eggs are cooked round and firm.....$.69

In this stainless steel set there is just about every utensil you'd ever need. Because there's no paint to peel off the natural rosewood handles will always stay as shining as the steel. Each of the utensils costs.....$.50



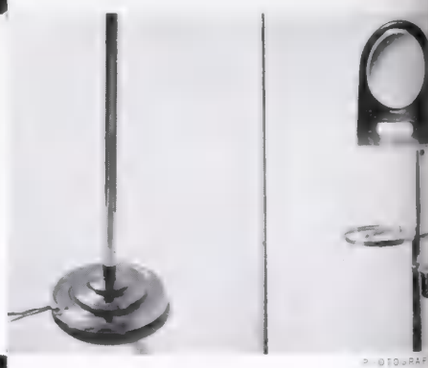
Store a large supply of fresh towels on the Dropaway rack. Drop it down and they're out of the way but instantly available when wanted. Large rack, $1.25. The smaller one is for dish towels $1

A new dish drainer covered in rubber is light and holds plenty of dishes, $1.25. The plate rack below, also rubber covered, is a more convenient method of storing dishes on your pantry shelf than stacking them.....$1.45

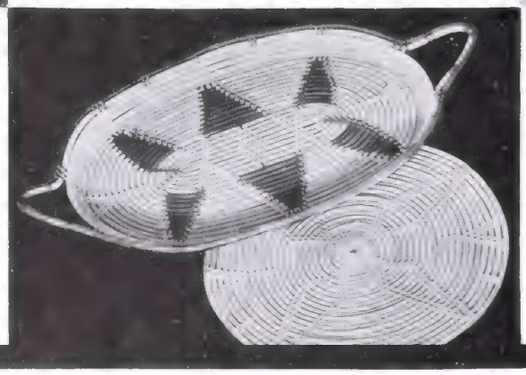


A three-way outlet of rubber has suction cups on the base which when moistened hold firmly to a flat surface. $1. With the electric extension reel above you'd always have 10 feet of extra cord available $2

Hot plate mats in natural palm leaf, decorative enough to use as place mats on a bare table, $1 each. The bread or sandwich tray is also woven of palm leaf with the design worked out in a bright yellow.....$1.50



There are 30 pieces in this well-styled set of stainless steel flatware. It's made to stand lots of wear and need never be polished because the steel resists food acids. Together with the case it costs.....$9.50



To make shaving easy this chromium shaving stand has its own electric light. The glass shelf has an extension holder for the brush. There's a shaving mug, too. The whole thing is compact and portable.....$25

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52. Kenmar Copper Shingles for a roof of permanence and beauty. The booklet gives sizes and information about laying these shingles. The New Haven Copper Co., Seymour, Conn.

53. Ruberoid fireproof products—shingles, roofing, siding, Newmarble and Newtile are described in a number of leaflets which show how to use them for interior and exterior construction. The Ruberoid Co., Dept. HB 3-36, 500 Fifth Ave., New York, N. Y.

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55. Home Insulation and what it can accomplish for you is discussed in an illustrated booklet published by Johns-Manville, Dept. HB-3, 22 East 40th St., New York City.

56. The Sedgwick Electric Residence Elevators are built for your individual requirements. The booklet pictures a few that show how attractively they can be fitted into your home. Sedgwick Machine Works, 157 West 15th St., New York, N. Y.

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WEDGWOOD

W 2714

Florentine

THIS newly created Bone China dinner service of unusual character and charm is worthy of the very best Wedgwood tradition. The design, as indicated by its name—is based upon the art of the Italian Renaissance, and is hand colored in a strikingly different shade of bright turquoise blue giving an effect of superb richness and sophistication, which harmonizes charmingly with the Neo-classic trend of the present day. This attractive pattern may be purchased from open stock in leading shops.

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WEDGWOOD

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DESIGN AS YOU LIVE

CONTINUED FROM PAGE 69

consists, in addition to the table, of sideboard or buffet and server, or of only one piece of furniture combining both functions, and six to eight chairs (two or more of these may be used elsewhere as straight chairs). There may also be a corner cupboard but this requires so little space that it probably will not interfere with other furniture or circulation.

If there is not a separate dining room the furniture must be carefully related to the space provided for dining purposes and should if possible be set apart from other furniture. If there is a definitely marked alcove it is better if the furniture respects the boundaries of this space.

WINDOWS AND WALL SPACES. In the house with the central hallway the dining room is usually placed on a corner, which means that there may be windows on two sides of the room. If there are windows on only one side the room will be better lighted if they are arranged in a group or in a bay. A bay window is an especially attractive feature in the dining room. It may be filled with plants or, if large enough, used for a separate breakfast table.

Windows should be placed with the sill well below the eye of a person seated. Placing the window in a wall calls for careful consideration not only from the point of view of the horizontal spaces left but also the vertical ones. If the ceiling is high and the window short there may be an unpleasant amount of space left between the top of the window and the ceiling, giving the uncomfortable feeling of the window having slipped down. The remedy is more likely to be a taller window than a higher set one. This statement applies of course to other first floor rooms as well as the dining room. This relation of top and bottom of window to ceiling and floor is a nice one and requires a keen sense of proportion on the part of the designer. As a rule tops of doors and windows should align. In working out the position of windows, exterior relationships must be taken into consideration as well as interior.

Wall spaces should be planned definitely for the wall furniture. A sideboard, for instance, or buffet, since it is an important piece of furniture, should have an architectural relation with the room. It may be placed in the center of a long wall or on center with the table, probably the latter if the room is small. If there is also a server this should be near the kitchen and, as it is strictly a service piece, may be less formally placed. It cannot be repeated too many times that a room is primarily space for furniture. As empty space a room does not fulfill its function. To plan the placing of its furniture at the same time that the room is planned would seem to be a first principle. Curiously enough, however, it is often violated. The wall spaces and openings of the dining room, as of every other room, should not be finally fixed until it is known for certain that the necessary furniture will fit into it in a logical and orderly fashion.

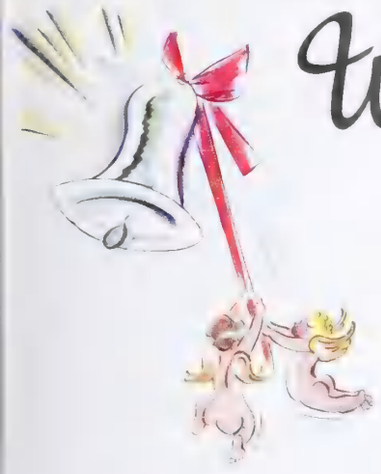
LIGHT. Lighting the dining room is a subject on which there is a variety of opinion. Most of us desire light concentrated on the table. This means a central ceiling fixture. A serio with early fixtures, and espec drop light, was that they cast directly into the eyes of thos at the table. Later the invent that gave indirect lighting ca vogue, but this was no more sat since it gave a cold light and remote to be pleasant. Moreov available ceiling fixtures were u ones give both direct and indir and their designs have improve table is not to be placed in th of the room or alcove this fact taken into consideration in loca ceiling fixture, for this should definitely to the table rather the ceiling space. In other word location of the buffet or serve end wall causes the table to be nearer the other end, the lig should be off center. This is reason then for placing the f definitely in position before t is finished.

Supplementary lighting may essary for the buffet. Wall however, are not satisfactory as of lighting and it is generally to make the central light strong to light the entire room or to panel or cove lighting.

To many there is no dinin light that gives the warmth and air of festivity to the table that do. Consequently these are still use despite the greater efficie accessibility of electricity. Like place they seem to be a too cherished relic from the past to ished entirely. With them, there should be some general il tion of the room in order not too great contrast between bri and dimly lighted parts, since change in the intensity of the in a room is a common cause fatigue. Also general light is sary for setting the table. A light in the dining room can be nite stimulus to good conversatio versely, a flat and feeble light is dampener of spirits. Dining roo ing may, especially if the roo served for meals, be given a d quality and should be planned decorative value as well as its u

INTERIOR ARCHITECTURE. Th ing room, if it is a separate ro if its use is not extended to g living purposes, is apt to be m less formal. This is true even informal type of house. This is because we look upon meals as thing of a ceremony and partly b the furniture must almost inv be arranged with due regard t metrical balance. The dining roo therefore, even in a small hou given some architectural embellis Cupboards, which if filled with or china behind glass doors may very handsome decorative panel soles placed in niches, or even a cornice are all means of adding architectural quality of the room. place is something of a luxury dining room of a small house is a feature to be included if the et permits. A door each side of place is permissible in the dining since there is no need for se around it. In any event doors sho

(*Continued on page 79*)



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Some young husbands do hesitate to uch such lovely, colorful bath towels are shown here.

But they need have no fear. *No man n harm a Martex Bath Towel.* Deep down derneath its soft, fluffy texture lies hid- n a special underweave—so sturdy and osely woven that even a 200-pound hlete can't break it down!

Of course, if he expects a bath towel to both a back burnisher and a mopper- per, see that he has his own Martex bdown Bath Towels. Brisk linen on e side, soft cotton on the other.

And if both of you put quick drying ove everything else in a bath towel, see t your linen closet contains plenty of , white Martex Bath Towels such as Martex Monarch. Nothing can beat or quick drying.

So, no matter what you want in bath vels—*Martex has everything!* Sold only department stores and linen specialty ps; monograms extra. Wellington Sears ., 65 Worth St., N. Y. C.

Martex

bath towels

Monograms courtesy of Mosse, Inc.

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rally placed. If the door to the , for the sake of privacy, bet- d in the corner, it may, if is thus disturbed, be made door, that is, one treated like and with hinges concealed. ore easily done if the wall is r papered. Inexpensive deco- ects can be obtained by mir- s. These may line a niche, fill the wall over the fireplace or buffet, be used as the background of the cupboard, or in other ways contribute to the sparkle of the room. For the dining room should have this quality of sparkle. Sunlight, plants, crystal chandelier and gay color on walls and woodwork may contribute to this character as well as the silver and glass of the table service.

SIZES OF FURNITURE

ds prepared by Mary Linton Ackerman for "Architectural Graph- Standards," by George Ramsey and Harold Reeve Sleeper.

uare or squarish
5" (two people)
re (four ")
)" (six ")
re (eight ")

ound
3' 0" in diameter (four people)
3' 9" " " (five ")
4' 4" " " (six ")
5' 8" " " (eight ")

Tables oblong
2' 6" to 3' 0" x 3' 6" (two people on a side)
2' 6" to 3' 0" x 5' 0" (three " " " ")
2' 6" to 3' 0" x 8' 0" (four " " " " ")

Sideboard or Buffet
1' 8" to 2' 1" deep x 4' 0" to 6' 6" long

Server
1' 2" to 1' 9" deep x 2' 8" to 3' 6" long

Chairs
1' 3" to 1' 10" deep x 1' 2" to 1' 9" wide
Arm chairs are from 2" to 3" wider.

PLEASE TELL ME

CONTINUED FROM PAGE 70

ed heating pipes. Proper in- will save from 80 to 95 percent oss. Unless your boiler is dis- ersize the pipes leading from r to the radiators should be ly insulated. In a two-pipe sys- lation of the return pipes of a r system will return the water oiler with minimum loss of turn pipes from a vacuum or am system, however, should not ted, not only because there is gained but also because the s may aid in the condensation team which may have escaped pipes. The materials in most se for this purpose are layers gated asbestos paper, asbestos magnesia and mineral wool. ulation may be purchased in al form, canvas jacketed and tal bands to make attachment omes in various thicknesses and pes of different diameters. One kness is used for normal con- The canvas jacket is often sized nted. Fittings which cannot be with the cylinder type insulation e covered with one inch thick- sbestos cement troweled smooth hed with a canvas jacket pasted

ON 385: *The estimate of cost by my builder for a slate roof house seems to me excessively r one thing I think he is over- g the amount of slate required. any table or rule which I can check for the quantity?*

R: There are many items to be ed in preparing estimates for roof: size of slate and amount type of roof, number of projec- rough the roof, the number of hips, ridges, and valleys and eatment: the amount of flash- accessibility to the job of sup- nd labor; the kind of labor e, etc. As a check you might the method of estimating given but for actual work have the job by a reputable slate roofing con-

1. Find net area of roof in square feet, including overhang of eaves, roof and cheeks of dormers to be slated, etc.
2. Deduct one half the area of chimney and of dormers if this area is over 20 square feet.
3. Add 1 sq. ft. for each lineal foot of hips and valleys.
4. Allow from 2 percent to 15 percent for losses through careless handling, for cutting and fitting and other contingencies.
5. Divide the total by 100 to get the number of "squares" required, as roofing estimates are generally given at so much per square, i.e. so much per 100 sq. ft.

For a rough estimate a good slate roof should cost from 6 to 8 percent of the total cost of your house.

QUESTION 386: *For years I have been wishing to modernize the exterior of my house, but all architects consulted advise against it. Encouraged by the fine transformations shown in your August number, I am sending you a photograph of my house for your recommendations. What do you suggest that I should do?*

ANSWER: Your house is, I think, one of those exceptions which prove the rule. It can be modernized if you wish to go to the expense of the really drastic changes of removing all porches and the wide overhang of the roof, and substituting new sash for all the existing ones, cutting some new windows and alterations of like character.

Your house is quite definitely true to the character of one period of our architectural history. It is very evidently well built and in excellent condition. I can see no half-way measures that would benefit the house and unless you are willing to do a complete job I quite agree with the architects that it is best to leave the house as it is.

QUESTION 387: *The metal downspouts on my house have rusted through. When I replace them I should like to use cop-*

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The result? Complete combustion. Every particle of oil is burned . . . and burned without roar, or soot, or odor. *Every practicable unit of heat is captured and put to work.*

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Additional facts regarding this amazing G-E Oil Furnace are covered in an interesting booklet "Luxurious Heat." Write for it or, better still, get in touch with your General Electric dealer.

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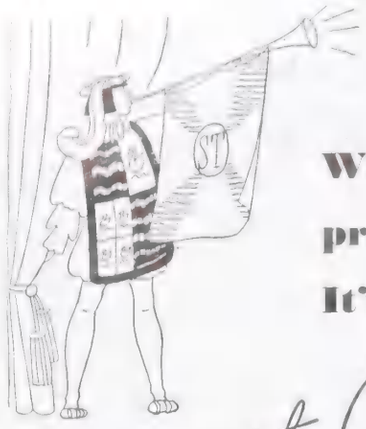


When Seth Thomas presents New Models It's the

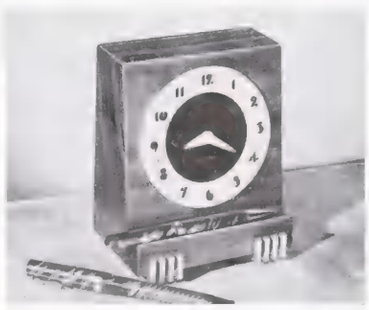
Biggest Clock News

of the year

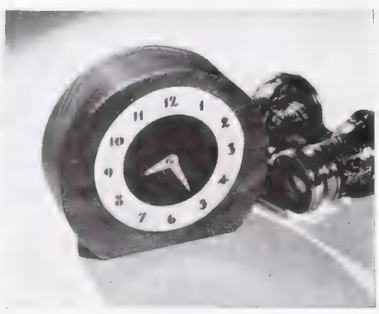
LAST SEASON Seth Thomas clocks "stepped out." Finely made, dependable time-keepers since 1813, they suddenly blossomed forth in refreshingly modern garb. Here was news! Stylists and decorators voiced their enthusiasm, made Seth Thomas the biggest clock news of the year.... Now come new models for Spring, 1936—smartly fashioned additions to a line already replete with style successes. Many models are either eight-day or electric. Prices at leading jewelry and department stores start as low as $4.95. Seth Thomas Clock Company, Thomaston, Connecticut.

New Design of Colonial Vintage—the RUTLAND. Early New England is typified in this attractive model. Russet tone maple finish on whitewood. Dial of ivory lacquer with Roman numerals printed in black. Mirror in lower front panel. 8 inches high; self-starting synchronous electric movement. With 8-day movement, it is called the WINDSOR. Price of either model . . . . . $9.95.

News Flash! Decorators today are featuring russet tone maple. New MYRNA, finished in russet tone maple on whitewood genuine walnut center. Height, 3½ inches. 8-day movement. Price . . . $4.95.



New Double Duty Model—the DUPLEX. Smart desk clock of hand rubbed American walnut. New-style exposed dial, with hands of brushed gold plate protected under convex glass. Horizontal groove in front serves as convenient pencil or pen holder. 4½ inches high. 8-day movement. The price is . . . . . $6.95.



New Gift for Boudoirs—the VOGUE. This lovely little clock comes in hand-rubbed American walnut. Exposed goldplated dial ring, etched numerals. Black recessed center of dial and goldplated hands protected by convex glass. This dainty model is only 3⅞ inches high. 8-day movement. The price is . . . . . $5.95.

SETH THOMAS

Makers of fine clocks for more than a century

AND THAT'S NOT ALL! Other new Seth Thomas models—the popular [illegible] in two new color schemes, a new color arrangement for the PRISTEEN (self-starting synchronous electric) and SAVANT (8-day movement) kitchen models, and a handsome wall model for offices, schools, etc., with a unique marker and mirrored dial, called the COUNCIL (self-starting synchronous electric) at $12.50.

Phone to Find WHO SELLS IT.

Phone to Find WHO SELLS IT

See page 114 for the new "WHO SELLS IT?" Service.

per, but I dislike the copper color against the white walls of my house. I have never heard of copper downspouts being painted white, but is there any reason why they shouldn't be?

ANSWER: The grease and oil left in the fine pores of the copper sheets by the process of manufacture makes a good bond difficult. It can be painted, however, if properly treated. First clean the copper thoroughly with a strong solution of washing soda. Rinse v[illegible] oughly with hot water and t[illegible] cold. Then brush on a wash of copper sulphate and ⅛ oz. co[illegible] nitric acid to ½ gallon of [illegible] water and let dry. When dry [illegible] copper with a dry brush and gi[illegible] coat of red lead and oil, mixe[illegible] formula of 7½ lbs. of red lead[illegible] pint oil drier to ½ gallon of [illegible] seed oil. Complete with one or t[illegible] of white or tinted lead and oil

DO YOU KNOW YOUR MATERIALS?

CONTINUED FROM PAGE 53

lath and to wall board. Foil must be reduced to minimum thickness in order to prevent loss of heat by conduction, as metals are excellent conductors. It must face an air space if full advantage is to be taken of its property of reflecting heat. Therefore it is most effectively placed as a lining to the air spaces between studs, joists or rafters, and its effectiveness is still further increased if there are several sheets of it dividing this space into two or more spaces.

FILL. This type of insulation c[illegible] powdered, granulated or fibro[illegible] (the latter usually in bats) poured, blown or packed into th[illegible] between studs, joists or rafters them completely. An advantage type is that many of them ca[illegible] stalled after the house is built. ing forced under pressure i[illegible] spaces between studs and rafter- tion of the outside wall or roo[illegible] removed for this purpose.

the Practical Gardener

MIDWINTER IN THE PACIFIC NORTHWEST. The crisp yet mild winter climate of the northwestern coastal region with its many rains is reflected strikingly in the behavior of plant materials, especially in the case of the broad-leaved evergreens. Oregon grows these to perfection.

English Holly (*Ilex aquifolium*) grows 20 or more feet high, a perfect cone, well branched right to the ground, heavy with brilliant berries. Madrona (*Arbutus menziesi*) is a tree with glossy evergreen leaves and cinnamon-colored bark, the whole hung with a profusion of red berries in long racemes. The Southern Magnolia reaches forty or more feet, though never attaining here its full plantation opulence, but the giant Chinquapin (*Castanopsis chrysophylla*) is a native of the region with interesting formal shape and handsome evergreen foliage. Three Laurels, while properly classed as shrubs, are so large they attain nearly the stature of trees: Cherry Laurel (*Laurocerasus officinalis*) with waxy brilliant leaves; Portugal Laurel (*L. lusitanica*), reminiscent of the eastern Kalmia, but much taller: California Laurel (*Umbellularia californica*), having rich deep green foliage and an attractive shape.

Among the real shrub materials are the Stranvaesias, with delicate leaf texture and colored like the eastern winged Evonymus. *Viburnum rhytidophyllum* is a robust plant of ten feet with great rough crinkly leaves; *V. tinus*, the Laurestinus of Europe, holds even in December its pink flower buds; Aucuba flaunts gold-spotted leaves, but also shows a plain green form. Pyracantha, the Firethorn, is used as a clipped hedge and as a vine espaliered against the house walls. Box is everywhere, and evergreen Privets. For banks and ground covers wide use is made of Nandina, evergreen Barberries, Cotoneasters, Honeysuckle (*Lonicera pileata*), Huckleberry (*Vaccinium ovatum*) and *Hypericum moserianum*.

—W. D. LEGG
CORVALLIS, ORE.

A SUGGESTION FOR PLAN[illegible]

Quite by chance gardeners so[illegible] stumble on their happiest [illegible] Through several summers a bi[illegible] has stood at a point directly [illegible] the French door opening from [illegible] ing-room into the garden. It w[illegible] placed because it terminated a [illegible] axis and because from the ho[illegible] birds could be watched at the[illegible] bath.

Last spring three fair sized[illegible] greens were planted in the sem[illegible] of a half circle as a background [illegible] bird bath. A butterfly bush was [illegible] since its airy grace and the but[illegible] which it attracted would contri[illegible] the picture. Pansies are used [illegible] ground cover. I have already p[illegible] that another year I will plant [illegible] early flowering bulbs in front [illegible] evergreens and thus add another [illegible] effect to that integrant of the g[illegible] But even without additional inter[illegible] planting has proved to be a for[illegible] combination and has given u[illegible] pleasure because of its location [illegible] site the living-room door.

Now that winter has come it [illegible] preciated even more than durin[illegible] summer. To be sure, the bird ba[illegible] been stored away, the deciduous [illegible] fly bush has been cut down, and t[illegible] the pansies blossomed until Nove[illegible] they are now covered with a b[illegible] of snow. But the evergreens [illegible] lovely sight to look out on. [illegible] sturdiness, their sublime indifferen[illegible] a Wisconsin winter awake reassu[illegible] in the beholder. As I write I loo[illegible] through the French door. The sn[illegible] falling and the evergreen branche[illegible] crested with downy white—a bea[illegible] sight!

Almost one might not regret the[illegible] ter if he would eschew the dictat[illegible] style (which ordains that everg[illegible] sentinel the foundation of his h[illegible] They should rightly be planted [illegible] they can be seen from the firesid[illegible] that is the view that a Wisconsin[illegible] ter imposes for half the year.

—JANE BOOTH
MARSHFIELD, W[illegible]

ONCE AGAIN...
there's a thrill in the kitchen!

your kitchen—right now—there's an refrigerator. Time was when it was el of all who viewed it. Today—well, longer modern. Its one-time thrill

e has moved forward. Refrigeration ed a new corner. Very old—and very place indeed—becomes your present tor when compared to the Kelvinator

ne, if you will, a refrigerator that re- ll food odors, purifies the air, reduces al temperature, moistens it to ideal y—and then circulates it to every nook ny of the cabinet. Vegetables are re- d—meats stay plump and juicy— oods retain their flavors.

ne again, a refrigerator with controls ate and sensitive that while it's zero in the ice and frozen storage compartments—a scientifically accurate temperature of forty-five degrees is maintained at the food shelves. You're sure of this temperature because you can *see* it. For the first time in refrigeration history, controls have been made so dependably automatic that every Kelvinator will have a built-in thermometer.

Defrosting of coils? Again, an entirely automatic operation.

Then think of ice trays—stacks of them—all with flexible rubber grids so that cubes pop out—full-sized—at a temperature near zero—ready to do a super job of cooling.

Think further, of a manufacturer with so much confidence in his product that he gives you five full years of protection on its mechanism and—again for the first time—a certificate of low operating cost.

The cabinet—designed with the aid of Count Alexis de Sakhnoffsky—represents still another stride forward in convenience and beauty.

These are a few of the high spots. Now—aren't you beginning to see why your old refrigerator has lost its thrill? Don't you begin to realize that after you have visited the display room of any Kelvinator dealer, you can re-enact that delightful old ceremony of taking the guests into the kitchen and proudly presenting your Kelvinator DeLuxe?

Oh, yes—once again there's a thrill in the kitchen.

. . .

Kelvinator Corporation, Detroit, Mich. Factories also in London, Ontario, and London, England.

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that give this bay its smart coziness and charm. You, too, can achieve the same charming, livable effects in your own rooms if you use Columbia Residential Blinds.

Designed especially for the home, this fine blind with its trim, narrow slats and smart colors is the universal choice of discriminating decorators. They choose Columbia Residential Blinds because they have learned that ordinary blinds do not give that finished appearance of grace and style that is built right in Columbia Blinds.

Send for Columbia's "Book of Blinds." It shows actual photographs of many different types of rooms and the lovely effects possible with Columbia Blinds. With it we'll send you the name of your local Authorized Dealer.

This Authorized Dealer will be only too glad to measure your windows and estimate—without obligation—on Columbia Residential Blinds. He is an expert and can assist you materially in color selections and installation.

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Send me your booklet showing photos of all types of windows fitted with the newest Columbia Venetian Blinds—together with my dealer's name.

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See page 114 for the new "WHO SELLS IT?" Service.

ROGER M. KELLEY

Palmer Sabin, architect, designed this ranch house around a patio for Mr. A. B. Wells. It is built in Southern California on high ground above the sea.

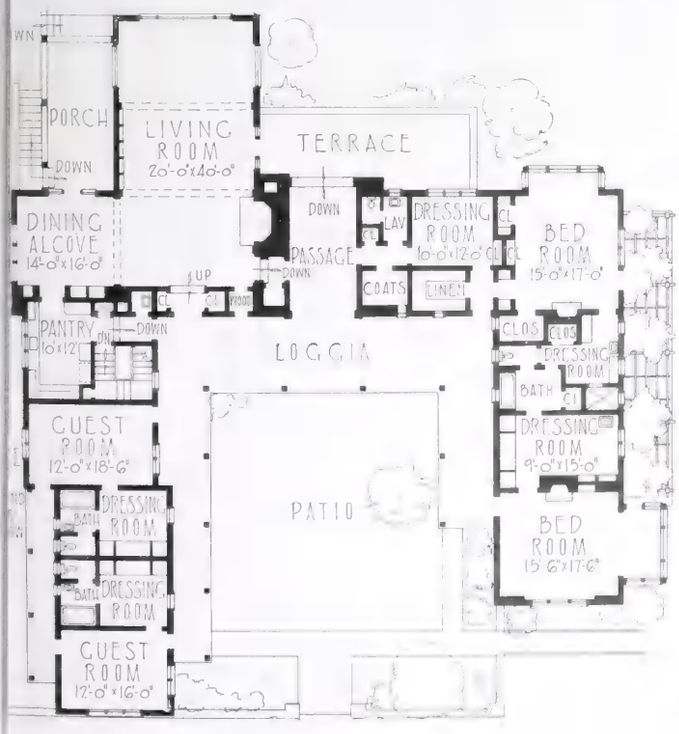
A feature of this house is the feeling it gives of being part of the out-of-doors. Mr. Sabin has constructed it of simple materials—chiefly wood. Below, the bar.

The living room is focused upon a great picture window at one end. Below, the plan which shows how carefully Mr. Sabin has arranged the various units of the house.

BUILT AROUND THE PATIO

the climate is suitable (and means it must be warm), house which Palmer Sabin, esigned for Mr. A. B. Wells tisfactory. Its feature is that reezes come easily to most he house. There are desir- drafts; most rooms can have three exposures. The loca- ed for the house was on n Southern California over- ch and ocean. A feature of the separation of the bed- from the main house by the geway. The wings are joined, the shed roof which covers on three sides of the patio. large, the house is of the , unadorned by any detail, plest construction. The walls faced siding and boards and whitewashed; the roof is of shakes weathered; the door re painted a tawny red. tographs on this and the ge show how perfectly the ts site and how well the in- been planned to carry out the feeling of the exterior. A study of the plan reveals how really practical this arrangement of building around a patio may be. At the top of the opposite page you see the façade with the door running across the hall and then straight into the patio. Other photographs show the living room, the bar, and the hall looking out to the entrance. Windows in the house are large to take advantage of the views which lie beyond. "Picture windows," they are often called, since they frame a view outside.

Here is a type of house which you might well think of adopting. Its chief disadvantage for other than warm climates is the difficulty of heating economically. On the other hand the appeal of the patio arrangement may be great enough to make you decide in favor of it, despite the disproportionate expense of an adequate heating system. Few houses of this sort have been built in northern climates. There is, of course, no reason why such places for purely summer occupancy could not be built in any section of the country.



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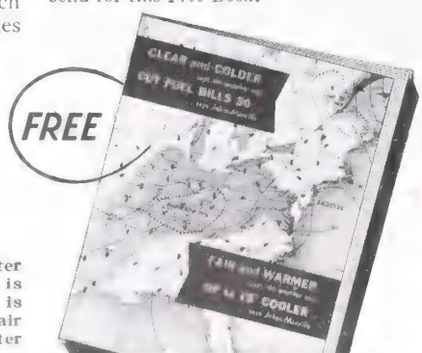

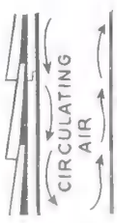

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MARCH SCRAPBOOK

CONTINUED FROM PAGE 59

will be found. Twenty-five cents is the fee. The chemical needed is ethylene chlorhydrin and it may be obtained from the Eastman Kodak Co., Rochester, N. Y., catalogue T.131. It is also sold by the Carbide and Carbon Chemical Corp., 30 E. 42d Street, New York. The process is simple, and the results unusual.

LAWN PESTS. Weeds are the greatest troubles in keeping a sward in a smooth uniform state of desirable green, and each one seems to need a different treatment. Crab grass must be dug out with a short sharp-tined tool; Clover patches are dusted with sulphate of ammonia, after which they will sicken and die out. The commercial lawn sand accomplishes the same purpose for this and any unwanted Daisies. Or, if one wishes to make the "sand" at home, the formula is one and one half pounds of sulphate of ammonia, one half pound of sulphate of iron mixed with seven pounds of fine sand. This will treat thirty square yards. Moss may be an indication that drainage is faulty. Tear it out with the crab grass tool, and scatter the lawn sand. Small areas may be eradicated with sulphate of iron, one ounce per gallon of water, applied with the watering can. Fertilize the cleaned spots and sow grass seed. If the moss persists, lift the turf, scatter rough ashes on the soil and replace. This provides better water seepage. If nothing works attend to the drainage of the whole area. Dandelions do not like to have the heart of the clump attacked. Dip an iron wire into creosote, caustic soda or strong acid, and plunge it into the center of the plant. Then flip it out with the weed extractor; its life will be gone. If worms are bothersome by the little heaps of worked earth, thindress the lawn in the spring with half a pound of lime per square yard—fresh slaked. One ounce of corrosive sublimate dissolved in hot water, put into twenty gallons of cold water and sprinkled on the lawn on a damp cool day will kill all worms within calling distance. This is poison to any living thing. Michell of Philadelphia has a worm destroyer which is said to be infallible.

STANDARD FORMS OF PLANTS. A "standard" form of plant is the term applied to any specimen which is allowed to grow only one stem until the required height is reached, when the leading shoot is pinched out, and as the laterals develop from the top of the stem they are frequently stopped in order that a good head may be formed. While the details of the process vary for individual specimens, in the main such an effect is obtained in one of three ways: by starting from the seed or cutting stage, and training the one stalk upward; by cutting to the ground a plant a year or so old, and then allowing only one stem to develop; by grafting or budding on a previously grown straight stem of the species desired. In any case all side shoots are removed entirely, but the leaves must be left on the top growth to nourish the roots. Starting with an established plant is the easiest procedure, and the one thought is to get a good straight strong stem. Adapted for this purpose are the Lantanas, Heliotropes, Azaleas, Altheas; the ornamental fruits, Cherries, Crabs, Plums, Currants; Roses, some climbing varieties; Fuchsias, Oleanders, Plumbago, Streptosolen. While there is little literature available, the Brooklyn Botanic Garden at Prooklyn, N. Y., has done much of this work, and Henry Leuthardt, Port Chester, N. Y., has illustrated folders on the subject.

NEW BOOKS

"THE BOOK OF THE SEASHORE," by Howard S. Shannon. Doubleday, Doran Co., Garden City, N. Y., $3.50.

"A YEAR IN THE ROSE GARDEN," by Dr. J. H. Nicolas. Doubleday, Doran Co., Garden City, $1.

"HOW TO MAKE GARDEN POOLS," by William Longyear. Doubleday, Doran Co., $1.

"ILLUSTRATIONS OF NORTH AMERICAN PITCHERPLANTS," by Mary V. Walcott. Smithsonian Institution, Washington, D. C., $25.

"PAXTON AND THE BACHELOR DUKE," by Violet R. Markham. Hodder and Stoughton, Ltd., London. $6.

"RHODODENDRONS AND AZALEAS," by Clement Gray Bowers. Published January 21, 1936. Macmillan Co New York.

"TREE FLOWERS OF FOREST, PARK AND STREET," by Walter E. Rogers. Published by the author, Appleton, Wisconsin. $7.50.

The last two books are most important treatises on their subjects, unlike anything published hitherto in this country, unexcelled in clarity of text, presentation and illustration.

the Practical Gardener

AN AVOCADO ADVENTURE. The next time an avocado pear, or, botanically speaking, *Persea gratissima*, is used at a meal, save the large bulbous seed, as from it an interesting house plant may be derived. Place the seed in a glass container of a shape to support it, but prevent the water from covering more than half its depth. A hyacinth glass is admirable. Place the pointed end up and put the vase in an eastern window to await results, which if the "pear" was ripe will begin in about three weeks. The bulbous seed splits, a small pale green shoot, or pumule, appears at the apex, and the white root starts from the round end in the water and extends towards the bottom of the vase. If given warm morning sunshine, the growth of the plant is rapid. The stem stretches itself, with leaves developing at the top, while the cotyledons, or seed leaves, which are in this case the split halves of the seed itself, stand by loaded with food for the nourishment of the plant. All this time it is important that the receptacle be kept filled with water, and when a good root growth has been produced remove to a pot. Here the method is the same, in that the seed protrudes from the earth half its depth, the soil is kept moist and the pot placed in the same exposure. The plant now requires regular feeding of a good commercial fertilizer, and it has a huge appetite. I have found it profitable to have a certain day in the month when a tea-

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f the food is scattered around edge of the pot and immetered in, the earth having ivated a little previously. small plants have attained a around 15 inches, they need ut to induce branching, but l never be done while they water. They need the benestrength for that. A daily f the leaves and shade for the time meets their needs. to be bug and pest proof, kes them desirable for the rden.

MRS. MOSES W. FAITOUTE
SHORT HILLS, N. J.

OF BLUE ANNUALS. Some t beautiful of flowers for the e among the blue annuals, varieties and not lavender or he following list comprises e best:

ceflower. *Didiscus caeruleus*, for cutting, its dainty flatsters being of a most deli- e of pale blue. Larkspurs n light blue to deep indigo. or three seeds in a hill and l but one resulting seedling. ansplant. Cornflower or Cenl bloom all summer if the are not allowed to form, and ashioned Love-in-a-Mist, Nieadily raised from seed, only ll sun as they all do. Brow- t rich soil and good culti- y *B. speciosa major* for a ltramarine hue. Annual Flax, w in place, but Nemesia, var. improves by starting in the oglossum is the Chinese For- whose sprays are fragrant intense blue, and *Anchusa* s aptly called the Cape For- The Swan River Daisy, e, has dainty flowers re- small Cinerarias. Azure Fairy to ask for. The Lupines are for bouquets, and come in ades of blue from a light dark rich shade. Viscaria, e, should be sown thickly in is one of the easiest to grow tremely free-flowering. *Nemo- ignis*, Baby-Blue-Eyes, is a wildflower which has strayed arden, blooming at the same e yellow wild Poppy. There yellow flowers which may be dvantage with the blue ones. Gold Alyssum, Cloth of Gold Canary Yellow Snapdragons, is, Violas—all are desirable. use the Heavenly Blue Morn- and for edging plants, Blue atum and the Lobelias Emcilis and tenuior. All are loveelief in a blue garden.

—ADELAIDE OVINGTON
OJAI, CAL.

NG A GARDEN PICTURE A TREE. A tree, particularly old and gnarled, lends itself garden composition of which center of interest. Many lovely ve been done with old apple spring flowers and bulbs. of a picturesque old willow of h which on account of its po- the garden overhanging the and inclosed within the sweep baceous border was already a an established scheme. This greatly enlarged this autumn border was widened around w and a row of stepping stones through with an ancient French mill stone for interest in the center. Several shrubs which endure light shade, as varieties of Philadelphus and Syringa and Bechtel's Crab, were planted. Toward the back of the plantation were placed shade-enduring plants, especially Bleedingheart grouped with *Anchusa myosotidiflora*. The remainder of the space was planted thickly with Daffodils, the majority of which will be naturalized, although room was found for a choice collection of new and rare varieties. These were edged with seedling Primroses, varieties Munstead Giant and *cortusoides*, and the shaded portions overplanted with *Plumbago larpentae*, which on account of its loose habit of growth, its late spring arising and its autumn flowering make it an excellent ground cover for bulbs.

This will be a very gay corner in the spring and the hoary, knotted tree will give an element of strength which will lift the whole above the commonplace.

—HELEN M. SHARPE
CHAMBERSBURG, PA.

CHRYSANTHEMUM. Now is the time to sow the seed of the cascade Chrysanthemum, or any of the early blooming varieties, in hotbed or greenhouse. The cascade type is a small flowered Japanese plant cultivated so that it forms a floral cascade, by pinching the plants in order to create bushy growths, and by tilting the stake to which the plant is fastened towards the north until it is almost horizontal. This makes the side growths develop on only one stem side. Finally the stake is removed and the plant turned around and allowed to hang.

PLANTING FOR PERFUME. Because the perfume of flowers is infinitely pleasing to me, I plant those that smell the sweetest near the house. The brick walk that leads to the front entrance of our story and a half cottage is bordered on both sides with old-fashioned Pinks, Clove Pinks, our grandmothers called them. At the height of their florescence the air is laden with scent.

An angle at the rear of the house, where a door opens from the living room and a window opens from a bedroom, is filled with flowers selected for their fragrance. Because Nicotiana emits its perfume at night, it is planted under the bedroom window. There are clumps of Phlox near the door and climbing Roses, Dr. W. Van Fleet and the climbing American Beauty, are trained against the shingled wall. Sweet William is planted in masses and blooms profusely before the annuals—Alyssum, Mignonette and Stock.

I should mention, too, the brier Rose planted close to the east window of our dining room, so that its delicate odor will be wafted into the room. Near a kitchen window sprawls that old-fashioned favorite, the flowering Currant. Its habit of growth is scraggly, but that offense is condoned, for the scent of the flowers cheers the cook.

Then there are places in the garden proper where fragrance is especially welcome. For instance, near a garden seat, I have a satisfactory system concerning this matter. During the short time that our two Plum trees are in blossom, a movable bench stands between them. In June, it is transferred to a position closer to the Roses. Later in the summer, it is moved again to be near the perennial Phlox.

JANE BOOTH
MARSHFIELD, WIS.

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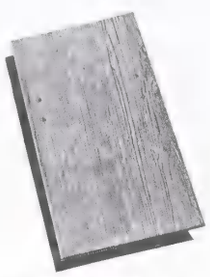

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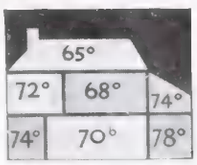

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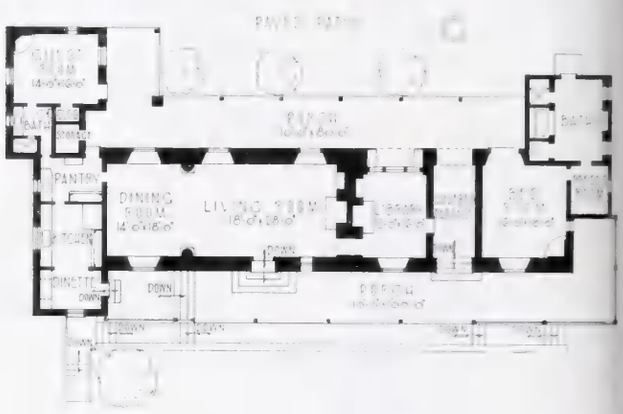
Robert Armstrong, the stage and screen star, wanted his house designed after the early ranch houses of California. The walls are built of solid adobe bricks.



The pleasant patio behind the house has a well head built of the same adobe bricks which are used for the main part of the house. Study the plan just above.

A view of the raised dining room which forms one end of the living room. Furniture follows the Spanish style of the architecture. Below, an angle of the long porch which carries across the front of the house.

LIKE AN EARLY RANCH HOUSE

[illegible] rolling hills of Coldwater Can- [illegible]outhern California. Albert J. [illegible]r, architect, in collaboration [illegible]neth Albright, built this ranch [illegible] Robert Armstrong, stage and [illegible]ar. In pattern it follows the [illegible]he early ranch houses; in con- [illegible] the old materials have also [illegible]d, for in the main block the [illegible] of adobe, thirty-six inches [illegible]e characteristic posts in the [illegible]pporting the overhanging roof [illegible]s other woodwork are reclaimed [illegible]ers which emphasize the early [illegible] of the building. The adobe [illegible]e finished on the outside with [illegible]textured plaster, old white in [illegible]wn to the soft red dado which [illegible] entirely around the house. [illegible] is cobalt blue, the hand-made [illegible] a soft salmon. The plan is [illegible]oted to a bachelor living alone. [illegible] rooms and garage are in sep- [illegible]ildings.

[illegible]nteresting to compare this house [illegible] other ranch house designed [illegible]er Sabin and shown on pages [illegible]83, since the two present different solutions to the same type of problem. The photographs here illustrate both the entrance front of the Armstrong house, and the patio at the rear. This open paved area is given great charm by the handsome well head in the center, patterned of white-painted adobe bricks and made gay with potted plants. Notice how frequently pots are used around the exterior of the house. They have been placed along the railing of the porch and at the steps, an intimate form of decoration which should be used much more than it is. This type of pot gardening is frequent practice in warmer climates, too little adopted in the colder ones.

In the interiors Mr. Armstrong has followed the early character of the exterior. Furniture is keyed to Spanish themes, remaining simple in character. The photograph on the opposite page shows the dining end of the living room, raised from the living room proper and separated only by a sturdy arch. This keeps the two sections apart, and at the same time gives to the living room a greater feeling of space.

House at Wilton, Conn., painted with Cabot's Collopakes. Architects, Evans, Moore and Woodbridge, New York City.

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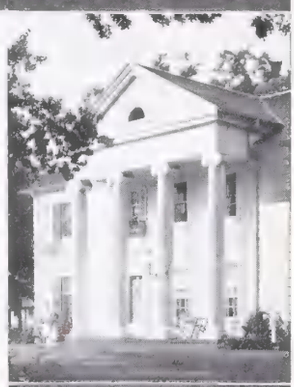

House at Wilm[illegible], Illinois, painted with Cabot's Collopakes. Architects, Elmo Gollon, Elgin.

House at Upland, Calif., painted with Cabot's Collopakes. Architects, Witmer & Watson, Los Angeles.

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PHILIP B. WALC

Although certain styles of architecture may take to them more easily, outside stairways can be successfully managed with almost any type. The stairs shown above lead from the garden to the owner's bedroom. Steps are made of the same rough plaster as the house, topped with square flagstones. Hand-turned terra cotta pots filled with bright petunias, fit into iron rings.

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This outside stairway leads from a vine-shaded upper terrace and over a woodpile (decorative in itself) which hides the owner's workroom. The spring-house door, just below, tucks into the side of the hill, making still another level. Stairway treads are of flagstones.

Phone to Find WHO SELLS IT See page 114 for the new "WHO SELLS IT?" Service.

This arched cement staircase with wrought iron railing leads from the owner's bedroom to the swimming pool. Potted geraniums make a gay note against stone.

RWAYS TURN THE HOUSE INSIDE OUT

by SOPHIA YARNALL

part of a building should e a purpose if it is to be " a well-known architect said e day. I took exception to the nature of his statement, yet rn it around a little and make e I can agree with him. I no feature of a house which ore purposefully, for example, outside staircase, and its use- one of its great charms.

ing pools on country places much to stimulate the build- h stairways. On a place where no bathhouses separate from itself it is very practical to o go directly into a dressing thout getting the halls and oms wet. Moreover, even if bathhouses beside the pool, ays more convenient for the be able to dress in his or her and come down directly from athing suit.

r reason more generally rec- perhaps, for an outside stair- at it makes the garden more . Even to the most enthusi- ticulturist flowers may be en- y proximity, and I know of no ckoning sight in the early than the garden, separated by only a few steps. Somehow flight of stairs seems to add o your point of view as well st to the appearance of your

are probably many occasions tside stairs could be used to e aside from the definite pur- getting into a garden or into a g pool. I have even seen the of making a garden accessible n an entirely different manner house but with the same idea The flower beds were made on he garage and therefore on a level with and adjoining the second floor of the house. Thus the owner's problem here was to make an entry into this glorified back yard from the street. This she did by running a narrow green wooden staircase along the outside white brick wall. An iron gate at the top keeps out intruders and the whole effect is not only useful but decorative.

One of the most gratifying features of an outside stairway is that it provides a means of escape from unexpected callers. There is not a female gardener living who has not been caught besmeared with dirt and raffishly dressed while planting some choice seedlings—and always by the most formal guests. In one house where the owner is an ardent horticulturist a hasty exit from the garden can be made through a romantically low door into a winding stair, concealed in a tower. Here, behind the shelter of vine-covered brick walls, the hostess may scurry to safety, wipe off the mud, change into proper clothes, come down the broad, main staircase in the house and greet her guests with dignity.

One place which I have seen is planned on so many different levels that its rooms are almost literally built at the tops of stairways. Coming from the street, you go down several steps to the front door. Turning to the left, you see the garage considerably above you with an enclosed outside stairway which leads from the tool house to the main part where the cars are kept. Going straight ahead, through the house, you come out on a terrace which overlooks a lovely valley. To the left again, from the living room door, a flight of outside stairs leads to the owner's workroom on a lower floor. Still further down and tucked into the

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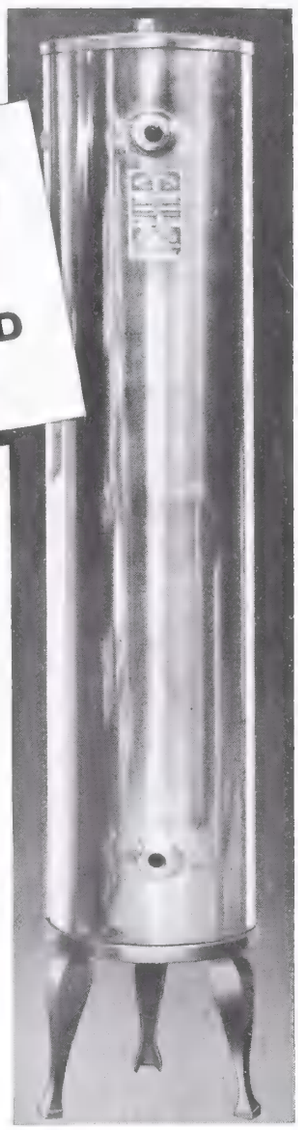

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MONEL METAL

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IN response to the growing demand for a beautiful wall covering that is *honestly* washable, WALL-TEX, this spring, offers dozens of charming patterns like these, suited to every decorative scheme. Each design is reproduced in permanent coloring on a durable wall-canvas base. And there is a pleasing variety of distinctive surface textures, possible only in a fabric wall-covering.

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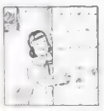

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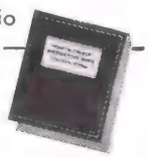

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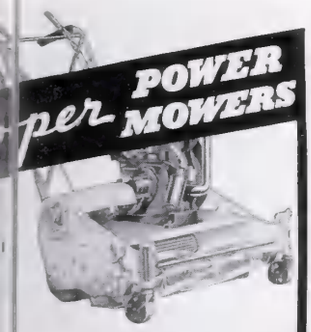
A curved stairway of native stone, the steps topped by flagstones, leads from the owner's dressing room to the terrace. A niche-like fountain beneath gives warm color.

hillside is an old spring house whose doorway seems to lead into the earth itself. In this house the practical purpose of the decorative stairs from living room door to workroom is obviously to make the two accessible to each other. They have an added reason, however, for they emphasize effectively the difference in levels which is the chief motif of the place.

In another instance where the ground rises from the street level to a considerable hill at the back of the garden, the house has been set near the street but considerably above it. There are retaining walls and a garage on a level with the driveway but to attain the front door you have to climb an outside stair. This staircase has been most ingeniously contrived by the architect, for as you walk up three little steps from the drive, you may turn to the left to go up a longer flight into the house. Or, turning to the right, you may climb a smaller sta round the corner to the terra garden. The difference in level not only adds charm from the but makes both front door and accessible without losing any s privacy.

More and more in this cou think, we are trying to achieve tain seclusion of living which is in English or French houses. Pa cally enough, outside staircases make one part of a place ac to another seem to add to this of privacy. They enable those wl in the house to evade the outside when they so desire. There is sense of intimacy about them wh main stairway can achieve. Inst leading from a hall below to above and from there to all th rooms, an outside staircase alm ways leads to one special room occupant enjoys its special pri

This stairway was added to the house to make the swimming pool accessible to the owner's bedroom. One of its distinctions is the design beneath the steps.



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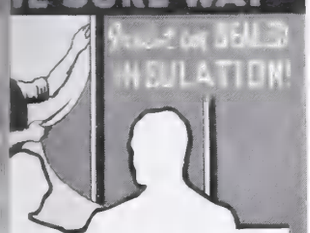

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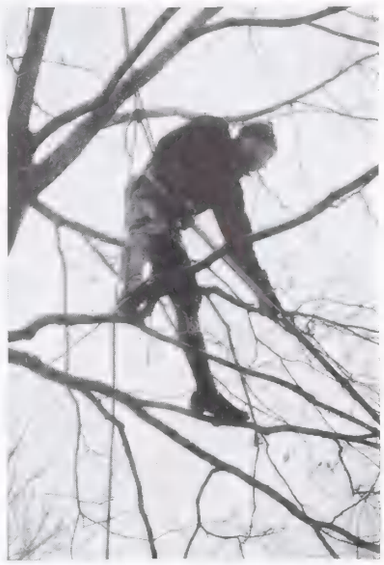

Many people seem to think that trees can "take care of themselves" in Winter. They imagine that insect life is "frozen out" by cold weather and that pruning and spraying are neither desirable or necessary while trees are in the so-called dormant state. Actually, however, Winter is the best possible time for a program of Sanitation both from the standpoint of efficiency and economy. Pruning is easier at this time because there is no interfering foliage. The ground is frozen so there is less chance of injury to lawns and gardens. It is simpler to open up vistas; to foresee and correct conditions which might lead to storm damage; and to detect scale infestations, cankers, fire blight, etc. Then, too, many borers such as the Two-Lined Chestnut Borer, Elm Borer and Bronze Birch Borer can be readily destroyed in Winter by cutting and burning infested branches, whereas if you wait till Spring their progeny are "on the wing" and away. WINTER PRUNING and SPRAYING PAYS. Have the Bartlett Representative check up on your trees NOW. He'll gladly make an inspection and report on their condition without cost or obligation.

As an example of the vital importance of Winter Sanitation, it is interesting to note that the U.S. Government prunes to destroy the Scolytus Beetle (carrier of the Dutch Elm Disease) before April 15th.

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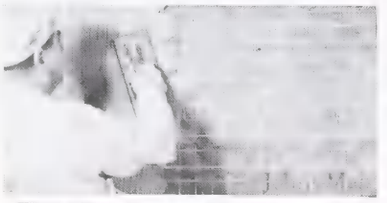

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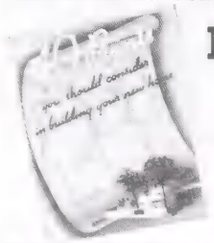

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OUR HOUSE IN THE COUNTRY

CONTINUED FROM PAGE 37

squelched my way round the house past some outbuildings sheathed in bare corrugated iron and found myself unexpectedly in an old walled garden. Amidst a jungle of weeds I saw Lavender, thick lines of Box, and a patch of Borage mixed with Mint. I paused. Mechanically I crushed a leaf of Mint between my fingers. There was a sense of deep and tranquil secrecy around me. And all at once a queer illogical feeling came over me that, in spite of every obvious deterrent, I liked this place, that it had once been, and might be once again, a home.

Impatient blowing of the horn recalled me. I drove back to London in a thoughtful silence, unwilling to admit my intuition, which seemed so manifestly absurd, yet secretly determined to revisit Barrington on a more propitious day.

Indeed, on Thursday of the following week, which came warm and bright, I made that solitary pilgrimage. I arrived about noon. The sun, blazing over the Downs, lit up the Old Rectory to an unexpected splendor. Despite its neglected state the house was sound and well-built, with a plain façade, fine large windows, and a glorious southern aspect towards the Downs. It was—I persuaded myself—quietly Georgian in character. Penetrating beyond the Nettle beds, with an exciting sense of exploration, I came upon a courtyard enclosed by stables, a magnificent brick barn screened by a superb fig tree, and some red tiled cowsheds. Tumbled down, they were, no doubt, yet the lichen on these tiles made my heart leap. Behind the cowsheds stood an orchard—dreadfully rank—and to the left of the orchard my old walled garden.

AT THIS point the agent's clerk arrived—I had made the appointment beforehand—and we entered the house together. Only those who know the gloomy emptiness of a forsaken building will appreciate my feelings as we toured the barren rooms. Bare boards, torn wall paper, rusty grates, the depressing catalogue was complete. Yet the design of the interior was good, the rooms were large, the staircase, ascending from a central hall, simple and attractive, and from the cellars, which were truly admirable, to the attic there was not a single visible spot of damp.

"If you spent a little money, sir . . ." suggested the young man helpfully.

"If I spent a lot of money," I answered crossly.

Yet I was not cross, for I felt, with a secret thrill, that with an effort this desert might again rejoice and blossom as the Rose. Perhaps the young man sensed my interest for, fixing me with a glittering eye, he told me the history of the place. Old Canon Dash had built it of stone, hand quarried from the Downs, a mile away, and had lived there with his wife for close on seventy years—a mere bagatelle in a district where centenarians are common as Blackberries in the hedge. Rich, hospitable, and a decided "character," the reverend gentleman was matched in amiable eccentricity, as the years advanced, by his lady. The pair were universally beloved. The Canon lived *en prince*—kept his carriage, ran his farm and rode his own hunters to every meet for miles around. His wine cellar was the envy of the district, the delight of his friends, butler, and herds—for, if rumor did not lie, he doctored his sick cows on bottled college beer! As for his spouse, her charity was boundless. Disdaining the carriage, she mounted her tricycle and pedalled stoutly on her errand of mercy, a basket of eggs or a boiled chicken dangling from the handle bars, her only concession to increasing age and bulk being sixpence paid to the village boys to push her up the hill.

IT WAS an ingenuous tale and in a softened voice I asked the price. But here, in the most unexpected fashion, I was taken aback. The figure asked for the property, including thirty acres of land, was so moderate that, made wary by these weary months of house-hunting, I knew instantly there must be a snag.

"You see, sir," the agent added, reading, then avoiding my gaze, "there's the question of the water."

And the question was serious. The water supply came from two shallow polluted wells, for the Canon, whatever his benevolence, had been injudicious with his cess-pit. Moreover, the geological formation forbade the sinking of an artesian bore, and to secure main water meant laying a five-inch pipe line under the public roadway for three-quarters of a mile at a cost which made me blanch. It was this, of course, which had turned every purchaser away and kept the place untenanted, changing it slowly, till its loveliness was dimmed and almost gone.

It was a sad business. I went into the village and made inquiries. Everything which the agent had told me was confirmed, even to the price of that confounded pipe line. I drove home, slowly and unhappily. I wanted the place with all my heart and yet I could not have it. To expend such a sum merely to put in water, and still be faced with the cost of reconstruction and repair—I could never do it, never, never. To think of it even was financial suicide. I said to myself in a tone of dead finality. *No!* Three weeks later I rang up my solicitors and instructed them to purchase the place.

Needless to say I suffered agonies of remorse after this impulsive step. M., though sympathetic, was decidedly aloof. And while the slow negotiations were proceeding with the Ecclesiastical Commissioners, Queen Anne's Bounty, the Diocesan Council and other august bodies, I had nightmares wherein the aged Canon's wife, wearing the drain pipe and Aspidistra by way of head gear, slowly circled the Victorian flower bed on her tricycle and solemnly rebuked me for my folly.

NEVERTHELESS, despite these omens and forebodings, the Rectory was ours by the end of June and with a kind of desperate energy we threw ourselves into the work of reconstruction. As you will readily understand, economy was the slogan of the hour not from inclination but from dire necessity. It is easy to carry out speedy and elegant reconstruction with a first class architect, a file of expensive estimates, and, to use the classic phrase, a fat cheque book. But for us the architect was not, the estimates cut to the bone, and the

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cheque book definitely gone slim. We used local labor and our own ideas, fostered and encouraged by Mrs. Cottington Taylor of Good Housekeeping Institute, and by Mr. James Lever, garden architect, with whom she kindly put us in touch.

Since from the first we had taken a firm stand for England and the Georgian period our first aim was to remove all later or, shall I say more honestly, confusing imprints. Out came the Victorian grates, the cornice moldings, and some dreadful turned newel posts in the otherwise austere staircase. An extraordinary glass porch which clung like a huge limpet to the back hall was torn away with remarkable effect. Everywhere the walls were stripped and all woodwork freely exposed. Here we were unexpectedly and tremendously in luck, for the doors, architraves and skirtings when freed from the varnish stain that some vandal had slapped upon them were found to be of Australian Cedar, a most lovely wood resembling pine which, when waxed and polished, harmonized beautifully with the creamy parchment paint we had chosen for the hall and public rooms. Incidentally, although heaven forbid that I should ever wear suède shoes and deal in the subtleties of décor, I uphold this warmly unobtrusive tone as a simple yet gracious treatment for any country home. For old furniture especially it makes a perfect background. And if used through a series of adjoining rooms, it produces an effect of continuity and spaciousness which abrupt transitions of color tend somewhat to destroy.

UPSTAIRS, of course, we were more vivid. The bathrooms especially, one apple green with white fittings, another primrose yellow with black, were emphatically gay. Like many of my fellow authors who struggle for a bare existence, I love pleasantly to delude myself by bathing in surroundings of naïve and vulgar opulence. And when it came to those bathrooms art and economy for once surrendered and the Hollywood impulse had its way. And, I know, succeeded. For proof came later when M. proudly related to me how Sarah, our country handmaiden, first entering the black and yellow alcazar with mop and pail, gasped in awed tones: "Oh, mum, I never seen the like of this outside the pitchers."

While this interior transformation was taking place scenes of indescribable violence were being effected outside—axing, bagging down, scything, burning, and a particularly ferocious form of digging appropriately known as bastard trenching. Mind you, we had no gang of gardeners at our command. My job was to get results with one good man loaned me by Mr. Lever, myself, wielding an erratic axe, and an octogenarian named Crab, who tottered up to the excavations and wheezily demanded work. Yet, though I say it, we made a grand team. From the first I had conceived a desperate hatred against the tricycle track and my first official act was to wipe it out of existence, shattering, with my own hands, the odious drain pipe and casting the Aspidistra into the nearest blaze. In its place there arose, slowly and painfully, a wide terrace of Purbeck stone. Stone in any form is a ruinous business but this was a fortunate lot discovered, after exhaustive search, in a builder's yard in North London. And here I must force my advice upon those of you who contemplate adorning your gardens with stone. They will try to fob you off with York, which is always drab, or even split York, which is drab and friable, but do, if you can, get hold of Purbeck, a hard, smooth, lovely blue-white stone. Even in the rain my terrace is a thing of brightness. And though its completion brought me another step nearer the bankruptcy courts I know I shall never regret it.

THE terrace, and skilful use of left-over stone to form dry-walling, gave us a fine rectangular forecourt which completely changed the front of the house. Thereafter, our attention fell upon the courtyard proper which lay on the east side, inclosed by one wing of the house, the garage, stables, barn and an ineffectual caved-in little greenhouse adjoining the corrugated iron sheathed cowsheds. Modest as I am, it is difficult not to brag about our handiwork here, for by tearing down the greenhouse and using its quite excellent bricks we transformed those foul, benettled cowsheds into a very passable loggia, fronted by newly turfed lawn, flanked and approached by sunk brick paths. And all that it cost in labor and materials was a ten pound note.

Steadily, order was coming out of chaos. To reduce our later upkeep, since the garden was so large, we had decided to put down a fair amount of grass. And now, in order not to miss the best sowing time, we hurried forward with our preparation of the west and east lawns, taking barrowloads of stinging Nettle roots from the one and razing an enormous overgrown Holly bush upon the other. Nettle roots are backbreaking things to deal with—at least ours seemed to have ramifications in the Antipodes—but they were mere child's play compared with the avulsion of the Holly bush. The operation was allotted to the old man ostensibly on the principle that his hide was the toughest of the three, but really because I felt that if it came to the worst he was the least likely to be missed. It hurt me to make this decision, but on the previous week I had almost brought myself to death in dealing with the brambles infesting our Yew hedge.

We chose a calm still afternoon for the Holly bush and it was edifying to watch the ancient Crab enter the bush with saw and secateurs while a kind of ominous hush fell upon Nature. We lost sight of him for the next couple of hours and I began to fear that he had gone for good, but no, he emerged, bloody but triumphant, towards sunset, and we marched him straight down to the pub for beer.

I HAD been casting round for a permanent man now that Jack—Mr. Lever's gardener—was due to leave and this exploit of Crab's caused me wholeheartedly to offer him the post. Frankly, when it comes to a showdown in the garden, experience beats youth every time. Your young man may race through his double trenching, but in all the craftier arts of cozening the soil I back age to win every time. Besides, Crab is more than a gardener—he has done a useful bit of bricklaying for me, built some excellent crazy paths, concreted the floor of the loggia, trapped the moles that infested the home meadow—he is the old handy-man in excelsis. Mind you, he is no conventional rustic of the forelock-touching, yes your honour school. He is a sour, silent, rather surly old man. Yet it is these contrary

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qualities which caused Tanner to esteem his Straker—that made me like old Crab. And perhaps he is less surly than I think. As I write M. appears to tell me has just brought her a love token in the shape of an enormous Marrow from his own small patch. M. and I both abhor this monstrous vegetable but Crab, like all Marrow givers, has no conception of the fact. So we are all happy.

With the coming of November events hurried one upon another in final acceleration. A consignment of fruit and flowering trees arrived: on the one hand Lilacs, Laburnum, Forsythia, *Prunus pissadi*; and Victoria Plum, Denniston's Superb Gage, Bradley's King Damson, Beurre Hardy Pear and Laxton's Superb Apple upon the other. Where a few weeks before we had hewed out old wood now we planted new. Specimen Raspberry canes, Lloyd George, Pyne's Royal and Yellow Antwerp, Goose-berries, Crown Bob, Leveller and Golden Drop, and Black Currants, Baldwin, Comet and Boskoop Giant, also went in. We planted also a quantity of twelve-foot Lombardy Poplars. If history is to be believed, the numbers of personages who derived employment from hacking down trees is extraordinary. For my own part, as a perfectly common individual, I enjoy planting them. I find an infinite physical and spiritual satisfaction in annealing the soft soil about the young stem which, as M. kindly suggests, is probably a throw-back to some ploughman ancestor.

With this final planting, which took place six months after the purchase of the property, it dawned upon us that our creation was nearly complete. In the house the decorators had finished only three weeks behind their schedule, which constituted, if you know the ways of decorators, a remarkable achievement in punctuality. Our thoroughly urban amenities—the ironic phrase was coined by a friend who, were he in the Sahara, would himself demand the acme of comfort—were now installed. The electric cable was laid, the telephone connected, main water ran sweetly from our taps, the central heating had been tested without blowing the boiler through the roof. Hardened by our earlier experiences we had easily sustained the minor discomforts of moving in. And now to our amazement, almost, we were settled.

It was a lovely autumn afternoon, mellow with sunshine and hazy with the blue mist of burning leaves. The tang of that exquisite scent mixed with the hint of coming frost and the damp richness of the earth filled the heart with leaping exhilaration. I had been round my few hedges with the gun and had managed to bring in a rabbit and a brace of wood pigeons. M. was in equal fettle, having just interviewed and bagged a promising cook. We sat in the library, commanding an uninterrupted view of the Downs, enjoying a moment of relaxation and a cup of tea. There was, for the first time in months, an atmosphere of peace, achievement and, I must confess, of quite odious self-satisfaction.

"It's rather marvellous," M. sighed contentedly, "after all these months . . . and thinking that we'd never get it . . . and everything . . . that we should have our place at last."

I agreed, looking at her significantly, feeling that the moment, the crisis, the apex and epitome of the dénouement had arrived. But she was silent. I cleared my throat.

"Don't you think," I remarked modestly, "that without boasting in the slightest, or anything, a slight vote of gratitude, confidence, or whatever you like to call it, is due to me for finding Barrington?"

M. stared at me: then she laughed. She laughed heartily.

"Don't be funny, dear," she answered, filling her mouth with bun.

"I'm not being funny. Good Lord!" I thought of that moment when I had communed with the tutelary spirits in the sodden deserted garden and decided that this should be our home. My blood rose. "Hang it all, am I to get credit for nothing in this family? Why, don't you remember . . . "

"Yes," M. interrupted sweetly. "I remember, dear . . . that first day we saw the place . . . you said you wouldn't take it if they gave you it."

But that, alas, was not the worst of it. Next day the Blanks were visiting us. They saw over the house from attic to cellar, then made a complete inspection of the grounds. They paid generous and handsome tribute to all that had been done. And then, as they were leaving, Mrs. Blank turned to me with that artless smile which so becomes her:

"I'm so glad I'm responsible for all this. You know, you'd never have taken it if I hadn't just *made* you have it."

I remained speechless upon the terrace, *my* beautiful terrace, that I had made with my own hands, and though I gasped for a horrible, a devastating reply, for once words failed me.

Later that night, as I stood by the front porch under the stars, I distinctly saw the Canon's wife go phantoming past upon her tricycle. She seemed to be enjoying an awfully good joke.

Next time I buy a derelict country house in the teeth of universal opposition I shall have the thing in writing.

HOW AND WHEN OF PRUNING

CONTINUED FROM PAGE 57

this, the symmetry of the plant should be maintained by shortening or removing branches.

An abundance of flowers or the production of a few very large ones is mainly a matter of pruning. Heavy top pruning inclines to encourage growth of more leaves and branches, whereas root pruning lessens vegetative growth but increases production of fruit and flowers. Allowing many flower buds to develop means small or average size blooms, where by limiting their number those remaining become larger due to abundance of food available.

Rejuvenation of old plants is accomplished by severe pruning together with feeding and cultivation. Overgrown bushy plants need the removal of the oldest wood right to the ground and the shortening of other branches to encourage new shoots from the roots. Old tree-like shrubs, such as Lilacs, with trunks several inches in diameter, may be cut off two or three feet from the ground and in a couple of years they'll seem like new young shrubs.

Pruning should remove wild shoots or sucker growth from below the union upon grafted plants. If not removed,

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they eventually overcome the more desirable grafted top. Tree Roses and tree Wisterias, flowering Almonds, purple-leaved and double flowering Plums, many of the Dogwoods, French Lilacs grafted upon other root stock, and in fact any plants not on their own roots are likely to make sucker growth. It is generally quite easy to tell sucker growth by the difference in leaves.

When to prune depends largely upon the flowering habit of the plant. Shrubs and ornamental trees divide themselves into two general groups: those which bloom in the spring and early summer and those blooming later upon wood of the current season. Common Snowball, Deutzia, flowering Quince, Fringetree, Forsythia, golden Currant, Honeysuckle (not ornamental fruited varieties), Pearlbush, Mockorange, Roses (climbing and shrub-like), spring-flowering Spiraea, and Weigela all come in the first group. Prune them just after their blossoms fade. This not only insures the finest show of flowers but by pruning immediately after the blossoms fade and before seed has a chance to form, all possible strength goes toward producing long graceful branches for the next year's blooming.

Many species, some of them spring-flowering, have fruits or berries of great ornamental value. These call for moderate pruning in the spring merely to guide their growth. These summer and fall-blooming shrubs are also pruned in the spring: Barberry, Coralberry, false Indigo, Hydrangea, ornamental fruited Honeysuckles, garden Roses (hybrid teas and hybrid perpetuals, etc.), Snowberry, summer blooming Spiraea, Butterfly Bush, and the fruiting sorts of Viburnum. Late summer pruning tends to cause growth of new branches which, not being fully matured, will suffer winter injury. Therefore late winter or early spring is best for pruning these varieties of shrubs.

Practically all fruit trees are pruned in the spring, but with ornamental types it makes little difference. Any removal of large branches is best done early so the wounds may heal during the months of most active growth.

Lilacs, of course, come in the group to prune after flowering. Authorities differ on the desirability of their annual pruning, but one of the most successful plantings I ever knew was maintained for cut flowers and the blooms were removed with two and a half and three-foot stems. The plants produced enormous quantities of bloom and this sort of cutting with long stems surely represented quite vigorous pruning.

The glorious flowering Dogwoods and Magnolias should only be pruned as necessary to keep them in shape. This is done early in the spring or after blooming. Evergreens demand comparatively little pruning. Cutting back the leaders tends to make more compact tops, but it ruins Spruces and Firs. Hemlocks may be pruned or sheared freely, but Pines resent any cutting beyond their foliage. Junipers and Arborvitæ and similar types may be made more compact by shearing just before growth starts. Broad-leaved evergreens are pruned similarly to deciduous plants except that as most of them grow quite slowly they are best pruned cautiously.

The brilliant bark of numerous shrubs makes desirable pictures in the winter landscape and to have them at their best, prune vigorously in the spring. It is fresh young bark that takes on the most vivid color. Among those that respond well to this treatment are many of the species Roses, some of the Willows, *Kerria japonica*, yellow and red-twig Dogwoods and others.

PIE: THE CORNERSTONE OF THE REPUBLIC

CONTINUED FROM PAGE 49

about how they should be done, and pie plates have hurtled through the air in the war as to whether blueberry should, or shouldn't have a top crust. Avoiding all such issues, I can still give the recipe for a blueberry pie that is sure fire no matter what the boundaries of the State in which it is made. Pick over two and a half cupfuls of blueberries, wash them, and leave to drain thoroughly. Line a pie plate with paste, fill with the berries, and cover with two-thirds of a cupful of sugar with which has been mixed one tablespoonful of minute tapioca. Do as your conscience (or your Mother) tells you about putting on a top crust, or laying on criss-cross pieces of pastry. The tapioca will set the juices, and prevent the bubbling over and burning which is the danger of all fruit pies.

For such pies (custard and the like) as require an already baked crust, the pastry shell is made by covering an inverted pie plate with paste, and pricking it in several places. Bake in a good oven, remove from the plate, and fill with any mixture desired.

New England knows not the cheese pie, which is of German origin, but grand, even though it never saw the light of Plymouth Rock. Mash a pint of cottage cheese thoroughly, and beat in the yolks of two eggs. Add one-third cupful of sugar, two teaspoonfuls of melted butter, one-half cupful of thick cream, and one-third cupful of chopped almonds. Fold in the well-beaten whites of two eggs, and pour the mixture into a paste-lined layer cake tin. Bake without a top crust, and when done, slide gently onto a serving platter. Sprinkle with cinnamon and powdered sugar while still hot, but let stand for about forty minutes before serving.

RECIPE FOR PIE PASTE

1½ cups flour
½ cup butter and Crisco mixed
¼ teaspoonful salt
ice water

Sift the dry ingredients onto a pastry board and cut in the shortening with a knife. Add enough water to make a stiff paste, using the knife, and never touching the paste with the hands. Roll out to one-inch thickness. Fold over three times, and put in ice box wrapped in a clean towel for two to four hours. Roll out to inch thickness and line plate—allowing a little larger than the plate for shrinkage. Always allow more for upper crust than for lower, pricking it to allow steam to escape. Never grease pie plate. Brush over the upper crust with milk. Bake on bottom rack of hot oven (450°) for 12 minutes. Reduce heat to 350° place pie on middle rack, and continue baking from 35 to 45 minutes.

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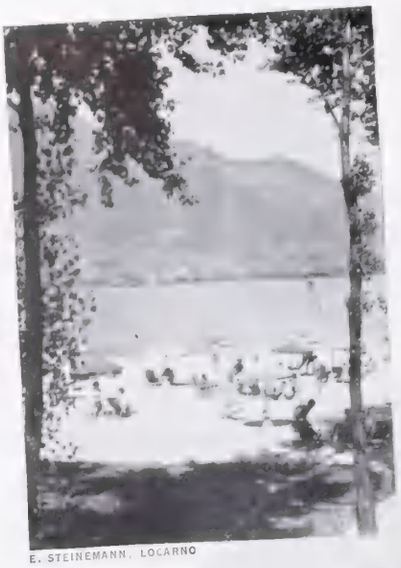

E. STEINEMANN, LOCARNO

SPRING puts any place in the world at its best. Paris and chestnut blossoms—London in the season—even New York looks fresh and green. And if spring sunshine can do this to cities of granite and gray streets, imagine what it does to the French coast, to Swiss mountain lakes and the fields of Salzburg, mirrored in its stream!

In Switzerland in spring the air is soft and unbelievably clear. At Locarno, on Lake Maggiore, there is a brand new bathing beach, and at the top of the page is a small but infinitely alluring picture of it, with the Alps shutting off the blue water of the lake and the brilliant mountain sunshine toasting the bathers. And besides the beauties of Swiss lakes, don't forget the beauties of Swiss breakfasts! Once you have tasted the chocolate and rolls that every good hotel gives you, scenery is twice as b tiful and glaciers grow in glamour.

RAILWAYS OF FRANCE

When you get to France (of course you there are not only petits déjeuners to be you, but romance rampant. France is ful atmospheres, milieus, sensations—all diffe yet all French. Le Mont St. Michel, for exam in the photograph just above, has always g us an acute attack of imagination. The Ba coast is something that a good many tou never see, and which should most definitel seen—and felt. Naturally, the Chateau cou and the Cathedral towns are things that plan on. You may take days for them or we but you'll never forget them, any more you'll forget driving in the Bois, or watching mannequins at Vionnet's.

AND besides all this, there is the Riv which in spring is unique. Our idea of P dise would be to travel by Wagons-Lits thr the wine country to the Riviera, sampling a went. And sampling more than the wines. People talk at great length about the wine France, and they should, but not every realizes the quality of Provincial French c ing, which helps to make the wines a par your reminiscences. At Auxerres, perhaps, drink a bottle of Chablis—superb, but wha it without the escargots that are served with

At Dijon you will order, in gala spirit, a b of Chambertin, the wine that Napoleon insi was the finest of France (which means French soldiers still salute the vineyards w they pass). But even Chambertin needs jam persillé, for instance, (*Continued on page*

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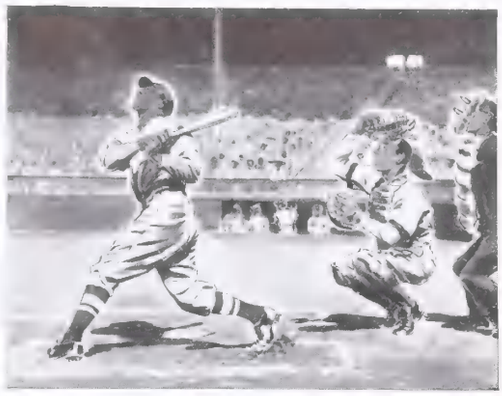

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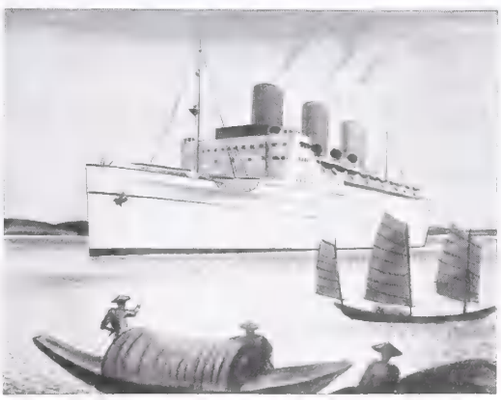

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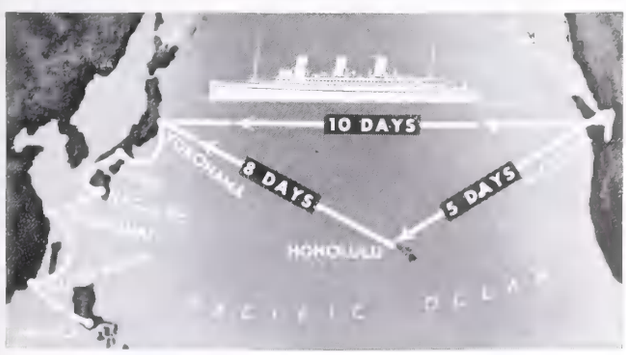

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Bargaining at the market on the Côte d'Azur

COMPASS POINTERS

CONTINUED FROM PAGE 96

to bring out the best of it. So as you travel through France, our solemn advice is to try not only the wines of the district but the food as well. Where they make cheeses supremely well, have cheese. On the coast, be sure to investigate the fish. Experiment!

Spring in Europe is incomplete without a glimpse of Vienna and, if you have the time, of Salzburg. (As a matter of fact if you stay a week in Vienna, you will find yourself making the time.) At the bottom of page 96 you can look down on the roofs of Salzburg through blossoms—and what more could you ask of spring?

If you go to Vienna first, you can see the Derby, the March dates of which fall on the fifteenth, the twenty-second and the twenty-ninth. In April the Golf Club and International Country Club tournaments begin, and on the first of May the Vienna Horse Show takes place. You may even run up to St. Christophe-on-Arlberg for the May ski races. As you grow gradually more and more attached to Vienna, you will find yourself staying on through June to hear de Sabata conduct during opera season.

And the first thing you know it be time to go to Salzburg for the val, which begins on August 25. year you can hear all your fa operas, from "Fidelio" and "Fal to "Tristan" and "Faust"—not to tion the Salzburg Passion Play.

And all this time you will have eating and drinking some of the food on earth—Austrian coffee whipped cream, and Austrian pas You will also, if you are wise. been eating baked chicken with (and a great many spices); W wurst with horse radish; W schnitzel by the yard—literally; above all, Sachertorte. Sachertorte kind of fruit cake with chocolate i but its makings are a mystery for are guarded as sacred by Ma Sacher (do you remember "Reuni Vienna?"). Madame Sacher has most famous restaurant in Vienna. she is a great friend of the Hapsb It is worth a trip to Vienna for Sac alone.

RAILWAYS OF FRANCE

Colorful costumes through a doorway in Brittany

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WORD has been getting round these past few years that Scandinav a North Cape cruise is the ideal summer vacation. We don't know wh they resent having been so recently "discovered" up there. But ho they may feel about it. Americans are flocking to Norway, to Sweden. T reveling in the scenery, in reading papers at midnight on a sunlit prom deck, in smörgasbord delights, in the countryside and the little town Stockholm, Oslo and other cities. . . . And because you are likely to by early May that every place on the cruise ships is booked for the summe advice is to hurry off to a steamship office and make arrangements immedi Or write for the booklet listed in the next column. . . . And, just on the c that you are still postponing your voyage to Scandinavia, there are booklets listed there, too, which tell all about other delightful vacation

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MORE INFORMATION ABOUT GOOD BUYS

AND HOW YOU MAY PURCHASE THEM

As Shown on Pages 60 and 61

Bristol Nurseries. Bristol, Connecticut, will send you the six Korean Hybrid Chrysanthemums. If you have not already tried the Koreans there is a treat in store for you. Apollo is bronze, red, gold; Ceres is brilliant yellow and gold; Daphne is pink; Diana, new lilac rose and salmon colors; Mars is deep amaranth red; Louis Schling is salmon red and bronze. (All prices given on this page or page 61 include postage.)

Wayside Gardens, Mentor, Ohio, describe Phlox Columbia in this way: "The color suggests a delicate cameo-pink with faint blue shading at center. As the flower ages the blooms always retain their delicate pink shade; there never are any so-called purple tones visible. Out of the leaf joints grow numerous laterals which continue the display of blooms long after the main flower-head has disappeared." Columbia is patented, was introduced only last year.

Stumpp & Walter, 132 Church Street, New York City, advise planting the corms of Tigridia, the Mexican Shell Flower, four inches deep and at least six inches apart, any time after May 15. The plant thrives in a sunny situation but needs an abundance of water. You may buy 25 corms for $2 or 100 corms for $7.50. . . . The early flowering Improved Heavenly Blue Morning Glory is an acquisition for any garden. A half ounce of seed costs $.60; an ounce, $1.

Bobbink & Atkins, Rutherford, New Jersey, selected Rose Victoria Harrington because of its rich color. It is very large, with deep red buds opening to a double bloom colored dark red, that does not fade. It is shaded with orange-brown and is lighter in the center. One or more blooms are borne on long stems. It was originated by Captain Thomas in 1931.

Conard-Pyle Company, West Grove, Pennsylvania, specialize in Star Roses. The half-price offer they make of two dollar Roses for $1 is in the nature of an introduction. With the Roses you will receive explicit planting and cultural directions, as well as labels with the name and the distinctive "star" pattern.

William Tricker, Inc., Saddle River, New Jersey, specializes in all sorts of plants for pools, as well as the pools themselves, equipment, and fish. The Thrift Duet is composed of two hardy Waterlilies, Chromatella, popular yellow-flowering variety, and Marliac Flesh, a lovely light pink.

W. Atlee Burpee, Burpee Building, Fifth and Buttonwood Streets, Philadelphia, Pennsylvania, offers a value of $2.80 for $1 in the twelve packets of Petunia seed. The list includes such fine varieties as Giant Ruffled Enchantress and Mauve Queen; Big Fringed Salmon Beauty and Lady Gay; Balcony Blue Wonder, Rose, White, Flaming Velvet and Purple Prince; Dwarf Bedding Cockatoo, Pink Gem and Twinkles.

Henry A. Dreer, 1306 Spring Garden Street, Philadelphia, Pennsylvania, gives the complete list of his Nine Lovely Annuals as *Anchusa capensis*, Blue Bird; *Tagetes signata pumila;* Marigold Dwarf French Double Harmony; Cosmos Early Orange Flare; Salpiglossis Purple and Gold; Candytuft Giant Hyacinth-Flowered; Morning Glory Heavenly Blue Improved Early Flowering; Marigold Yellow Supreme; and Verbena Etna.

Peter Henderson & Company, 35 Cortlandt Street, New York City, includes in the American Woman Collection one packet each of Ageratum, Cosmos, Centaurea, Larkspur, Aster, Scabiosa, Phlox, Zinnia, Nicotiana, Marigold, Petunia and Salpiglossis. The Plant-A-Garden Chart, an ingenious affair, will tell you by twisting a dial how to plant, the habits, culture and other valuable information of forty different flowers.

Max Schling Seedsmen, Inc., 618 Madison Avenue, New York City, points out that Marigold Dixie Sunshine has foliage which is entirely free of the familiar Marigold odor, as is the flower itself. Plants are 28 inches tall. Late bloomer. Packet $.25, 5 packets, $1. . . . Gaillardia Grandiflora will bloom the first year if sown by early March. Dwarf plants 12 to 18 inches high. 3 packets, $2. . . . Dianthus Delight is in bloom from June until October, with flowers about ½ inch in diameter. 9 inches high. Color, pale pink to deepest purple. 3 packets, $2.50. Aster California Giant Sunshine Stratosphere has rich dark blue to pansy-violet guard petals changing to lavender in the short-quilled petal, with lovely orange center. 5 packets, $2.

the Practical Gardener

A SUBSTITUTE FOR MAHONIA. In the wheat-growing states many rust-carrying shrubs, fruit bushes and small trees are being regarded with suspicion and the squads sent out by the State Agricultural Departments destroy *Mahonia aquifolium* (Oregon Holly Grape), some varieties of flowering Crab, notably Bechtel's, and the Currant and Gooseberry bushes.

A substitute for Mahonia is *Leucothoë catesbaei*. The virtues of the latter are many. It is beautiful at all seasons as it does not become shabby in the spring; its flower is a drooping spray of white bells, which has earned for it the name "Lily-of-the-Valley shrub"; its growth is low and spreading, which makes it desirable for underplanting, and the color of its leaves, sometimes green, often wine red in winter, bronze and copper in spring, makes it a perfect delight twelve months in the year. Unfortunately it grows more slowly and is somewhat higher-priced than the Mahonia. Nursery grown plants are much more desirable than collected stock and it needs a soil slightly acid.

—Helen M. Sharpe
Chambersburg, Pa.

this year

NEW ENGLAND

This summer, take time enough to visit all those quaint, historic places you have always wanted to see. Breathe in the salty, tar smell at old whaling ports. Relax on the gleaming sands. Drive through the mountains, where jagged cliffs stand bold against the sky, by lakes reflecting the cool green of trees. Tired? Let us help you plan a real vacation.

FREE BOOKLET—Plan early! Write now for the New England Council booklet. Includes detailed and specific information. Fully illustrated. Send the coupon today.

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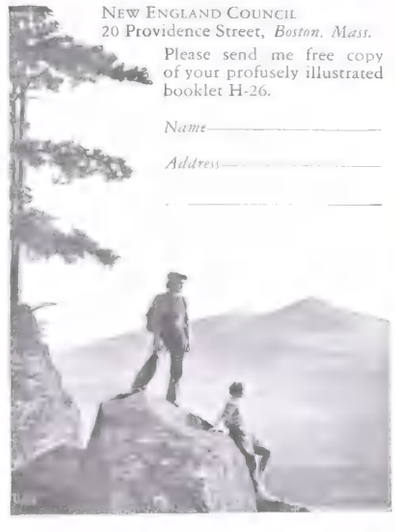

Phone to Find WHO SELLS IT See page 114 for the new "Who Sells It?" Service.

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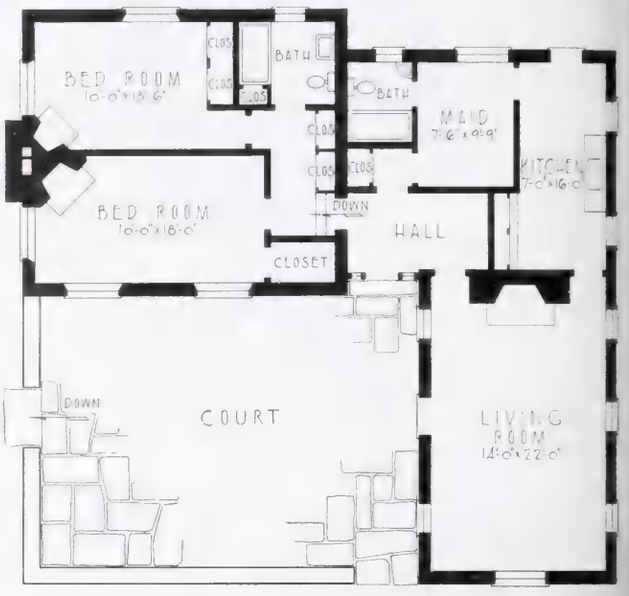
Phone to Find WHO SELLS IT — See page 114 for the new "WHO SELLS IT?" Service.

Edwin B. Goodell, Jr., designed this house for Mr. Georges H. Barrel. The owner asked for a house that would recall the familiar types of his native Geneva.



The plan shows the L-shaped design which the architect chose for the house, with the living room isolated in one wing. Below, a corner of the living room.

HE "CUSTOMER" IS ALWAYS
ight at home IN
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OMFORT courts you in ountless ways at these enial hotels by the sea. here are also Ocean ecks, game rooms, squash ourts, concerts, dances, nd three enticing meals day to top the resort at- ractions ever beckoning ust outside our door.

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TLANTIC CITY

he MUSETTE

Occupying less floor space than a 2'x5' rug, the MUSETTE has a standard 88 note keyboard. Above you see the charming Colonial Model, in Mahogany. $295, f. o. b. New York.

HAPS you have already heard friends talking about the ETTE, the new type Piano which nicely into today's decorative e because of its small size and ing lines — yet possesses the depth and beauty usually found in larger and more costly in- ents.

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WILLIAM M. GOODEN

A detail of the living room wing, showing the flagpaved terrace which forms an entrance court. Bottom of page, one of the corner fireplaces which are placed, back to back, in the two master bedrooms, as shown on the plan opposite. Notice the top rope molding.

OF CEMENT AND NATIVE STONE

IN WAYLAND, Massachusetts, not far outside Boston, Edwin B. Goodell, Jr., designed this house for Mr. Georges H. Barrel. The owner's prescription to the architect was a house which would recall to him the environs of Geneva, Switzerland, where he was born. The house is of concrete with chimneys and quoins of native stone. The same stone bounds the flag terrace which forms an entrance court to the house. The walls, in natural cement color, are well set off by the Italian blue of the doors, sash and trim.

Mr. Barrel wanted a compact, livable house at minimum cost to suit the needs of himself, his son and one servant. The architect selected an L-shaped plan with the living room occupying a separate wing, as the plans show. Entrance is gained through the flag terrace shown in the view at the top of the opposite page, and there are doors both to the hall and living room itself. Ample closet space has been provided both in the bedrooms themselves and in the hall. An interesting feature, not usually found in the small house, is the second chimney at the end of the bedroom wing which permits a corner fireplace in each of the master bedrooms. A view of one of these is shown in the photograph below.

The simplicity of the architecture and materials is well adapted to the Massachusetts countryside in which the house is situated. It is a country of rolling hills, and this low-lying cement house fits into it naturally, an indication, perhaps, that the native designs of most countries will fit equally well the terrain of others.

Inside, the living room is paneled and the ceiling beams have been left exposed. The photograph on the opposite page shows the character of the furnishings which key in with the provincial style of the exterior.

The home of The JONKERS DIAMOND

The Premier Diamond mine at Pretoria—famous as the "Big Hole."

Pegging a claim in a diamond rush.

THE drama of diamonds, seething with human passions, has its mainsprings in South Africa—notably Kimberley, the "Valley of Diamonds", and the Premier Mine, or "Big Hole", at Pretoria.

Since 1867, when a traveler first found a farmer's children playing with "shining stones", South Africa has produced 6½ tons of the precious gems, including the "Star of South Africa", the celebrated "Cullinan", and the latest sensational find at Beynestpoort, the 726-carat Jonkers.

From various sources and by different methods has come this stream of sparkling gems — from primitive diggings in alluvial fields and dried up river beds, from open quarries, and by modern "pipe" mining, with its scientific processes to separate the diamonds from the soil—all fascinating to the visitor!

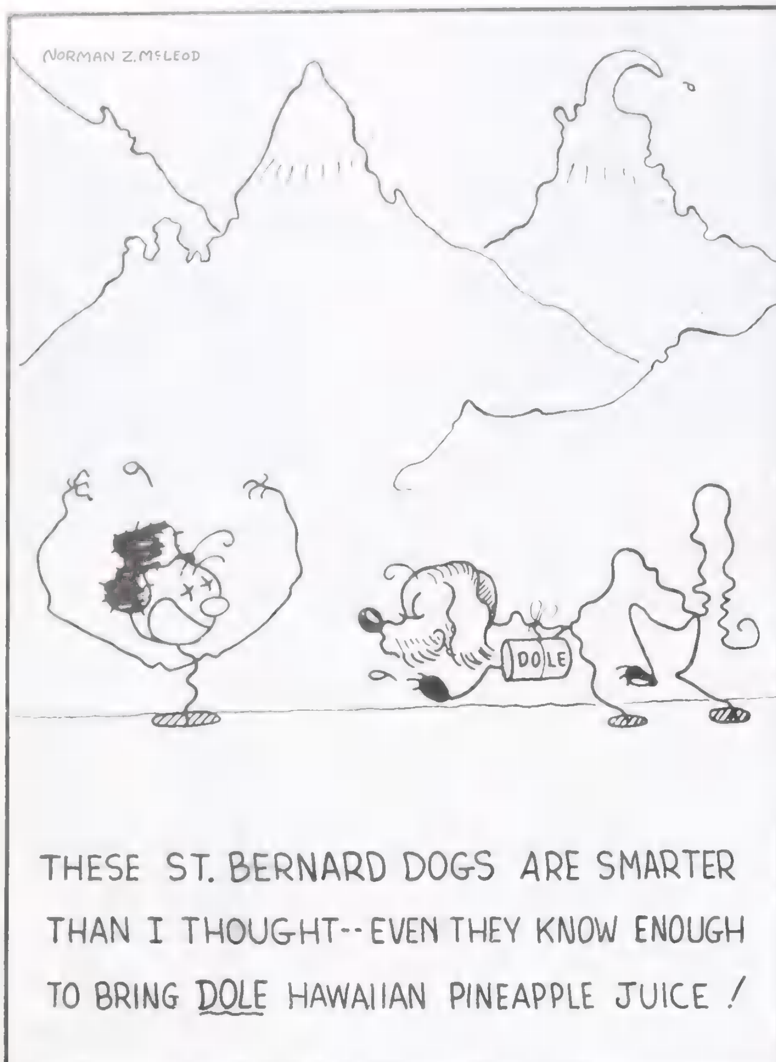
And South Africa has other thrills and joys for the traveler—Victoria Falls, the Zimbabwe Ruins, the Kruger National Park; the Cango Caves, and many more—besides beautiful cities and gay seaside resorts; comfortable transportation, delightful climate, and a charming hospitality.

■ Plan now to take the glorious SOUTH AFRICAN tour, including a visit to The "EMPIRE EXPOSITION" at Johannesburg in September, coinciding with the fiftieth anniversary of the "CITY OF GOLD."

SOUTH AFRICA

For full information call at or write to THOS. COOK & SON — WAGONS-LITS, INC., 587-B Fifth Ave., New York, N. Y., or any of their branch offices; or any of the other leading tourist and travel agencies throughout the world.

Phone to Find WHO SELLS IT See page 114 for the new "WHO SELLS IT?" Service.



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HOUSE BEAUTIFUL **presents the**

FOOD AND DRINK BAR

. . . a brand-new editorial feature designed to quicken your interest in kitchen and pantry tactics, yes, but also to please the most practical ... or host among you. Our readers have clamored for more news ... and in "Food and Drink Bar" every month you will get ... we write and the part our advertisers write. Watch both, and ... for your eatables and drinkables.

See page 114 for the new "WHO SELLS IT?" Service.

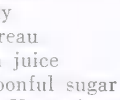
Now that cocktail fare has become about as important as cocktails, we have put our mind to it seriously and made some important discoveries about what combines best with Manhattans, Martinis and toothpicks.

It's a funny coincidence that the Cresca people must have felt the same responsibility at the same time, for they have put out a perfectly delicious Queen olive done in a garlicky-pepper sauce, which goes well with almost any drink.

Then there is excellent shad roe, put up by some of the better packers, like White Rose or Premier. Lightly broiled, sliced and stuck on the end of a toothpick, it is the perfect cocktail accompaniment, especially if each slice is moistened with a little melted butter and lemon juice. Served hot, of course.

Another good one is a pickled onion, skewered on the inevitable toothpick between two small cubes of Kraft's Cheddar cheese. To vary the pickled onion combination, try it with a thin slice of bologna. You might even like to improvise on this theme yourself.

And, of course, there are the hot dogs, made of the smallest size finger rolls (unless you live in a big city, you will have to order them ahead of time from your baker) with a sizzling Stahl-Mayer cocktail frankfurter stuck in, and a spot of Gulden's mustard.



During a month of hard nights we have gleaned some pretty fine cocktail formulas, which we pass on to you. They seemed grand enough while being consumed, and we still remember them with affection—which is a test. Maybe we are backward for our age, but we never knew before how a Side-Car was actually put together. Do *you* know that it's done like this?

- ½ brandy
- ¼ Cointreau
- ¼ lemon juice
- ¾ teaspoonful sugar

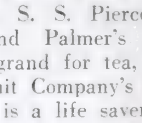
Here is a Kentucky drink recently introduced to metropolitan society, served in old-fashioned cocktail glasses, and unshaken:

- ¾ Bourbon
- 1 slice lemon
- ¼ Benedictine

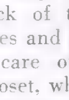
For the sherry table. Williams & Humbert have an apéritif sherry—new to the American trade—called Pando. It's a pale, dry Montilla with a lovely nose. Served chilled with unsalted English type biscuits.

Don't overlook a combination o canned soups that comes as near t Plaza's immortal Boulla Gratiné a dinary citizens can hope to attain. a can of Rex brand Green Turtle sommé and mix it with equal tities of any good green pea (Heinz and Hormel are both fine) in a saucepan with half a cup sherry wine, place in bouillon cup little earthenware marmites), cover whipped cream, which has been soned with salt and pepper, dust li with the merest grating of Parm cheese, and bring to a delicate b as quickly as possible under the br

This is the time of the year whe simply can't begin dinner without No amount of fruit cups and entr half so comforting when the snow the ground. There is a new black soup, called Bon Vivant, put up imported sherry—no trashy co sherry—which is as good (pro better) than anything you can yourself; and Underwood has a expensive black bean without sherry, which is very good indeed.



There are evidently people still in the world who believe in God afternoon tea, for lovely tea things every now and then popping up. T are the lace-like crêpes dentelles ported from Brittany by such h as Charles & Co. and R. H. Mac New York, S. S. Pierce of Bo Huntley and Palmer's biscuits nearly all grand for tea, and the tional Biscuit Company's Lorna D Shortbread is a life saver when u pected guests drop in of an aftern just about tea time.



A few firms, not satisfied with ma or importing excellent wines, spirits soft drinks, are printing booklets their customers that turn out to be sort of literature you cherish along your grandmother's recipe for cake.

Bellows and Company, for exam have in the back of their interes catalogue of wines and prices a pag advice on the care of wines in cellar or wine closet, which we cons of the greatest importance. Bellows state some invaluable rules, such as fact that all wines, but especially ones, should be allowed to remain q placed on their sides, for at least days before they are used. Also on page are temperature regulations wine cellars and the correct arra

At the New York Flower Show
See This Greenhouse Costing Only $1635.

For $1635 you can have the modern greenhouse pictured below joined to your dwelling, garage, or other suitable building. Price is for the 14½ ft. by 25 ft. steel frame V-Bar greenhouse complete, including all erection work, foundation, concrete walls and walks, plant benches, heating system, boiler, plumbing, electric lights and delivery within 75 miles of factories. Transportation extra beyond that distance.

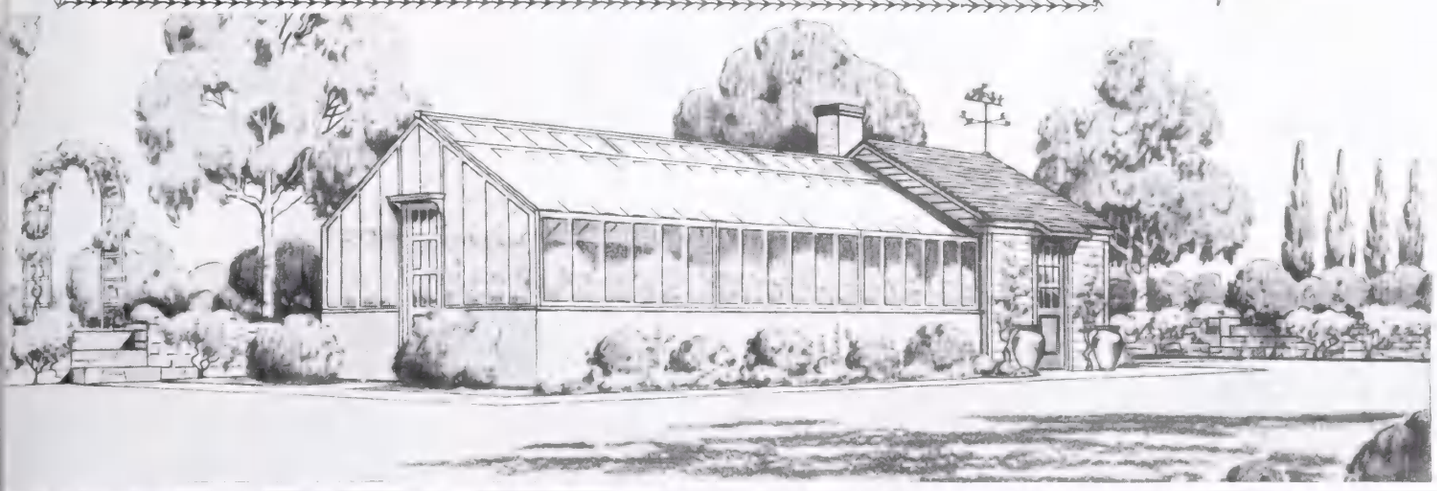
Workroom Costs Only $850.

Or, if you like, you can have the greenhouse built with the attractive workroom building shown. $850 buys it completely built with a concrete floor and equipped with potting bench, pot rack, soil bin, sink, coal bin, brick chimney, boiler pit, electric lights. Everything arranged to make growing a pleasure.

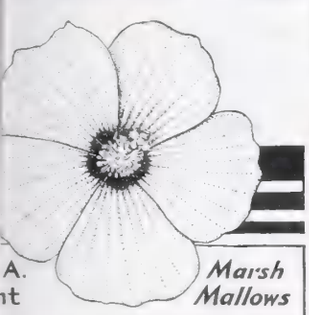
Our Exhibit of this house at the New York Flower Show, also a Garden Room priced so low as $178, is located on the third floor where the necessary large space was available. You will also find us at the Boston, Philadelphia and Baltimore Flower Shows. Ask or write for greenhouse folder SE 14.

LORD & BURNHAM COMPANY

New York: 1828-O Graybar Bldg. Des Plaines, Ill.: Dept. D.



FOUR GENERATIONS ... BUILDERS OF GREENHOUSES



A. *Marsh Mallows*
nt

& A." Perennials

sure these choice flowers will in your garden this year by order- em now. You will thrill at their ite beauty. Every one deserves spe- nsideration.

us, B. & A. Giant Marshmallows. oth flowers, 8 to 10 inches across, range of colors—white to intense n. July, August. Mixed colors. 30 ch; $2 for 10.

Daily Sketch. Finest large- ed Phlox of recent years. Huge ; florets soft pink, deeper eye. August. 50 cts. each; $1.25 for 3.

nemerosa. Will be universal fa- when better known. Spikes of violet-blue flowers keep coming all er. 3 ft. 30 cts. each; 85 cts. for 3.

nnus fraxinella. Gas-Plant. An shioned favorite. Rich green foli- turdy spikes of white flowers. 3-4 ne-August. 35 cts. each; $1 for 3.

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THE LATEST THING IN PLANT DIETS

CONTINUED FROM PAGE 56

potash content. Thus the 5-8-7 fertilizer, so much used by market gardeners, is 5 percent, 8 percent, and 7 percent of these respective materials. The desirable *Vigoro*, output of Swift and Co., Chicago, valuable indoors and out in plant and lawn areas, is a 4-12-4 mixture, with high percentage of phosphate for strength of root and sturdy development, with equal parts of nitrogen to push, and phosphate to steady. *Loma*, another dependable manufactured by the Tennessee Copper Co., is 5-10-4, a little less phosphate being balanced by a small increase of nitrogen and the same stabilizing amount of potash. Such analysis is interesting—when you pass a carton or bag of fertilizer, stop and note its contents. In these high grade mixtures the fillers of inert material are scant. Instead, the bulk of material used is proportioned to give exactly the net percentage needed of the desired element. For instance, if ammonium sulphate is employed to supply the nitrogen, it can only furnish 20 percent of that element, so its other ingredients have to go into the bag, too. A reason why only the best of mixtures should be bought.

ANOTHER FEEDING METHOD. The gardener who likes to experiment and work out his methods of procedure often delights in acquiring the basic materials and mixing his own brews, which is sometimes perilous unless knowledge is adequate, as it is a proved fact that certain materials do not mix to advantage, but react destructively on each other. In other words there exists a feud between the horticultural proteins and starches, so it is up to the minute in diet behavior to keep them separate. Another thought influencing adventurous gardeners is that plants, like people, enjoy a change in diet, and that the mere presence of a food component in a fertilizer does not necessarily indicate that it should always be administered in that form alone. This finds its counterpart in the fact that a vital element—shall we say "vitamin"—in the human diet is best furnished by eating different foodstuffs that contain it rather than by eating just one. Change from one fertilizer to another, or if the spirit moves adopt as an experiment for the coming season in some section of the garden the following chart. Not that it is any experiment, for each move has been carefully worked out and has passed the testing stage among gardeners who have used it with the result of good bloom and abundant healthy foliage. It is applicable to all herbaceous types, including roses.

IMPLEMENTS. Containers holding 2, 6, 8, 12 ounces, or a single measure with these amounts indicated. It is possible to weigh the fertilizers each time but it is simpler to have cans holding just the right amount. The trash box will provide the useful tins; a little paint makes them acceptable for the work room. The rest of the equipment is a sprinkling can holding a quart; a two-gallon bucket; hose; rake; hand digger.

PROCEDURE. Dates are approximate, but are calculated on the moderate zone, that intangible space north of Philadelphia and south of Maine! They will vary in different localities as to the beginning and end of the processes, but not in the interim for the various applications, which are discussed as the care of an established planting. Preparation for a new border is given elsewhere in this issue in the Scrapbook.

March 10—or as early in the month as outdoor work is practicable—spread on the beds and borders a good supply of wood ashes for the necessary potash. If none of this invaluable agent is at hand, buy it. Should a chemical form be preferred, scatter two ounces of muriate of potash or sulphate of potash over one square yard of soil. As all directions are based on that area, divide the border with twine into such sections, or so familiarize the eye with a square yard of space that amounts are easily apportioned. The chemical potash is quickly soluble, so if this form is used instead of the ashes, do not apply it until the latter part of the month so that the goodness may be present as growth begins.

April 10. Scatter 12 ounces of sheep manure over each square yard and work it in with the hand digger, carefully so as not to molest surface roots. Take great care not to injure late appearing varieties. Platycodon, Japanese Anemones, Cimicifuga, little black shoots easily broken. In the fall if these spots have been marked with red-tipped danger labels the spring work is simplified.

April 15. Incorporate in the same manner 6 ounces of bone flour. This finely ground bone is much quicker in action than the usual coarser bonemeal.

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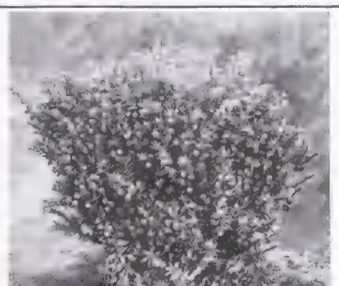

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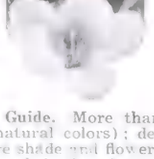

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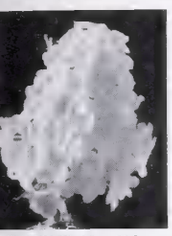

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April 19. Rake in a light dusting of agricultural sulphur over the whole area. "A light dusting" approximates a fall of snow that barely covers the ground. The sulphur is not a food but a conditioner.

May 5. Make a solution by dissolving 2 ounces of nitrate of soda in two gallons of water. Fill the quart sprinkling can and put that amount over each square, which will give ¼ of an ounce of the nitrate to the square yard. Do this either after a good rain or a soaking of the ground with the hose. Take care not to wet the foliage with the solution and water again thoroughly after the application.

May 16. Rake in 2 ounces of superphosphate scattered over the square.

June 9. The one mixed ration of the season is applied now. Scatter over each square and dig in very lightly with the hand digger 8 ounces of sheep manure, 6 ounces bone flour, 2 ounces superphosphate.

August 1. The nitrate of soda solution applied as it was on May 5, wetting the soil before and after application.

This finishes all fertilizing for the season. Later than this, new growth would be liable to be forced and injured by early frosts, and the method has furnished enough food for established fall blooms.

QUERIES. "What about the use of barnyard manure?" This supplies organic matter to the soil and is a conditioner lasting from year to year rather than a fertilizing agent. For beneficial results it must be well rotted and old, but not dried to a powdery substance. It is increasingly difficult to obtain in the proper state, but where available is best used as a fall mulch after frost has set the ground. Much will disintegrate with winter rains and snows, and what remains is incorporated with the soil in the first spring work. Peat moss or compost heap materials have largely replaced manures for conditioning. Peat has been used in this country since 1908, and the question now is how did we ever garden without it? It is easy to handle, free from weed seed, moisture conserving and contributes the necessary humus to the soil. To add phosphorus and potash to peat's natural nitrogen content, two animal fertilizers have been incorporated under special names, both made by Atkins and Durbrow: *Driconure*, with cow manure and *Andco*, with poultry manure. As for the compost heap, eventually it would make in several centuries the equivalent of peat moss, but chemistry comes to the help of those not wishing to wait this long with a decomposer, *Adco*, which looks like pulverized slate pencils, and turns the leaf and green pile into a delectable shade of dark brown richness.

"When is lime used and why?" It is employed to correct soil acidity, which is often the result of improper nutrition. It sweetens and lightens the earth, but generally speaking the need of it should be ascertained before it is applied. This is done by the gardener with a Soil Testkit procured from any firm dealing in fertilizers, or by sending a sample of soil to the Agricultural Experiment Station of the locality. Amounts of lime are given according to the proved need. It should never be applied with manure, but may be used in the early fall with good results. Unless the garden site is naturally dank and sour, proper feeding does away with the lime necessity.

SPECIFIC DIETS. For plants requiring acid soils, Rhododendrons, Heathers, Azaleas, Laurel, Blueberries, Arbutus, such a condition is obtained by applying one-half pound of aluminum sulphate to a square yard, well mixed and watered. To fertilize such areas prepare this mixture: 10 pounds of cottonseed meal, 2 pounds sulphate of potash, 4 pounds superphosphate. Spread at the rate of 2½ ounces per square yard. It is powerful and will work havoc if overdone. For lawns an excellent top dressing to be used monthly from April to August is 50 pounds bone flour and 5 pounds ammonium sulphate dusted on to resemble light snow, then well watered. For the complete working knowledge of this matter of plant nutrition there is an exceedingly handy little volume: "Fertilizers," by Laurie and Edmond, published by DeLaMare at $2.

QUANTITIES NEEDED. A unit of 20 square yards would be a border 10 yards or 30 feet long by 2 yards or six feet wide and is a convenient area from which to reckon. For such a space the following would be needed to apply in the manner given.

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2½ pounds muriate of potash	.20
25 pounds of sheep manure	1.00
15 pounds of bone flour	1.00
5 pounds agricultural sulphur	.50
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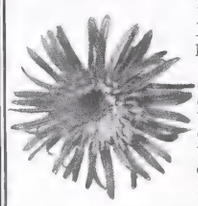

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ROCKS, WATER AND PLANTING

CONTINUED FROM PAGE 51

eye immediately against the open grass. The numerous little plants on the rock are invisible at this distance except for a small stunted Fir in a crevice, which brings the gray stone into relief by contrast. The rock dips firmly into the grass all round and ends there, in the open, a definite feature of the landscape, but not the whole of it.

At home, however small the plot may be, there will be room for many treasures in all aspects if it is built truly. As pockets and crevices will be larger than in nature, a drift or two of a brilliant commonplace of compact growth can be used with advantage. Phlox, Aubrieta, Campanula, etc., will relieve single specimens and half tones by a definite splash of color in their season, and at no time will hide the rock too much. The addition of summer color in mass need not destroy the light and shade for winter.

As to the construction of the rock, I have dealt with it fully in "Natural Rock Gardening" (*Scribner*) and pointed out the absolute necessity for true building. Here I need only sum up by saying that any stratified rock we can use is all contained by the rectangles formed by the strata and their primary joints. These guiding lines can be of any length on the face, but project only a few feet from the hill on the side view.

Consequently, an imaginary rectangle to contain all possible rock can be pegged on the site *before* starting, in such a way as to give a viewpoint where it is wanted. But on any site, the rectangle so pegged can only occupy *a relatively small part* of the ground allotted. This is the important point which will prove so helpful to future development.

Look again at the hillside: beyond where the rock dips into the grass, the dark masses are Gorse and Heather, also in the open. They balance the picture as well as more rock would do, and give contrast. Independent of all detail, the three dominants, rock, open space and evergreen, in conjunction are beautiful and satisfying in themselves. We know how the rock is furnished: a glance close at hand at the other two will reveal unsuspected details also.

What appears to be grass is not all grass everywhere. On steep shoulders where there is little apparent depth of soil (that is, where it would be difficult to mow) tiny plants unite the stone chippings by a thin turflike growth. Thyme, Autenaria, Gentian, Dianthus (*coesius* or *neglectus*) or *Harebell* (*C. pusilla* type). This we can copy so long as we always remember that the value of this open ground lies in its plain surface—that is, its freedom fussiness of any sort.

Meadow plants, quasi-alpine are not here in nature, even in t open parts, for they have been off by rabbits or sheep. Beyon ever, where the Heather grows, them on the fringe or in bays ning in, and the dark foliag them in flower and absorbs other times. On chalky soil *carnea* or *mediterranea hybrid* winter flowering, could be used, a substitute for Heather, Sun even Spanish Gorse, and instead common Harebell of nature, Violas, Hypericums, Geums, G ulas, Achilleas, Erodiums, etc their proper home individually colonies.

HERE again we see it is th green which stands out, detail, so that a sufficient ev outline must be allotted to these in a garden to keep this balan is length and not breadth which and recognition of this often save without destroying weight; it is portion of vision and not area. the Gorse appears outlined agai open hill, there dead bracken bramble turning color or Bro Rose or Honeysuckle may be also. At home *Berberis sten* can represent it if preferred. against it as a foil, *B. thunber burnum carlesii* or *Rosa* (s would give real color when were over. On a flat site or where is limited, a grouping of these s as in nature would screen th from the more formal garden transition easy to both.

There is a little open stream valley where Iris or Trollius or owsweet stand out in turn aga line of red Dogwood or scarlet W These two last named will clo dying growths of herbaceous later on by a brilliancy of thei sufficient in the open to become ture. They well might do likew fields or boundaries at home, cheer the drabness of many months for very little outlay.

Across the stream and up the bank opposite a wood ends visi not the lesson. For in it and r and through it the same teach again before us with different ma The black shows up the beauty o of deciduous trees. There is com vitality when Yew or Holly tou grass unbroken, a contrast that tensify intermediate growth su Witchhazel or Azalea (*pontic* Evonymus (*planipes*), Forsyth

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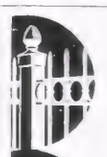

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Purplenut, in places: but only in places, and with restraint. If too many were used there would be no room for contrast.

Further on a little glade runs in where Crocus and Primrose appear in drifts in the grass up to and under some Cherry or Cotoneaster (*frigidum*) which stands like a statue set against the woodland background. A very small opening can give great distance provided it is not all blocked even by bulbs, which should grow in masses but not in one mass. Even here open space must run through somewhere to keep the distance and to show their beauty of form. Off this again there can be bays in the wood where Foxgloves, Columbines, Peony, Japanese Anemone, or perennial Aster grow in colonies, where each is enshrined by the aid of evergreen for its particular festa, and then forgotten. Plants usually found in threes in the herbaceous border have their natural, and more beautiful, homes in such environment, especially in small gardens, where partial isolation adds importance to their numbers and makes a pilgrimage worth while.

We have seen an infinite variety of plant life, all associated with natural rock gardening, all brought into one picture of complete harmony and peace by the proportion of nature, by contrast of rock and evergreen and that open space which is the invariable corollary of each.

PRIMER OF DESIGN

CONTINUED FROM PAGE 58

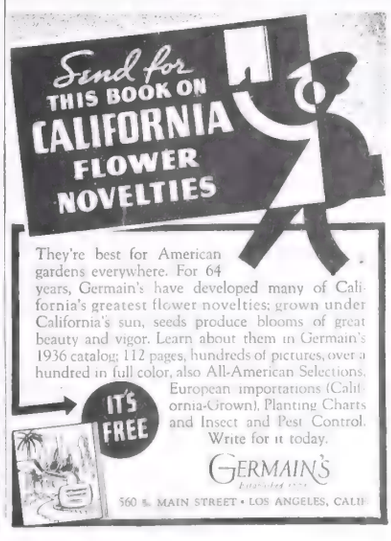
it should therefore be strongly accented. Recurrent similar masses at any point in the design may be made more interesting by adding to them groups which differ in line, color, texture or mass.

Other principles of good design, less often encountered but no less vital to a successful expression, are *proportion*, *scale*, *rhythm*, *repetition*, *harmony* and *contrast*. Many of these are often secured without much conscious effort on the part of the designer. But conscious use of them often heightens the appeal of the design immeasurably. There is no definite rule for *proportion* that will work in all cases. For level areas a width of three to a length of four units is pleasing. (Example: a garden thirty feet wide looks well when it is about forty feet long.) If there are high inclosing shrubs, walls or trees a quite different ratio may be needed. Squares are likely to look foreshortened as seen from one side, and if that is to be the principal point of view they should be lengthened somewhat into oblongs with the long axis parallel to the line of vision. Circles seem to flatten into ellipses, and ellipses viewed the short way seem much narrower than they really are. The effect of length can, on occasion, be created artificially by narrowing the design at the far end, making apparently parallel lines meet nearer than at "infinity." The false perspective so created should not be used without the greatest care, and it should never be evident. Beds and pathways that make up the garden pattern must have a definite relationship to each other as regards proportion and symmetry. They are important in determining scale, although this principle is usually associated either with the relationship between such architectural features as buildings and walls and the landscape scheme, or with the shape and size of plant masses.

Scale is, of course, that quality of a design by means of which the whole and the parts thereof seem to be their true, natural size. Hence if pathways eight feet wide are used in a small garden, when one naturally expects four-foot ones, the observer is confused. The wide paths are out of scale with the whole scheme.

Repetition, the repeating of lines, shapes, and masses, can be used effectively in fairly large schemes or in those with a strong terminal motif, toward which these repeated elements may lead up. The cumulative effect of such a design is very strong. Repetition may become so regular that it creates a definite rhythm in the design, a flowing progression from the beginning to the highest point of development. For example, parallel rows of trees, of two sorts, alternating, would be such a rhythmic motif.

Texture, the play of light and shade across foliage, the harmony of many greens of growing things with the grays and cream tones of stone, contrast of line and mass, form and color between plants and the architectural elements of the scene all play an important part in successful designing. The clever designer uses all these, as well as the more definite principles of unity, coherence, balance and accent to make possible the achievement of as lovely a design as possible.



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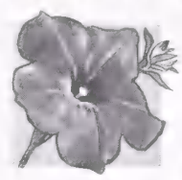

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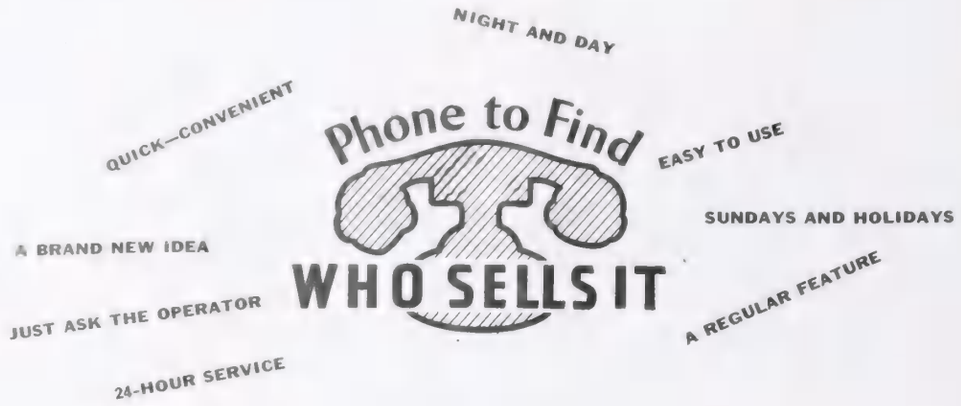

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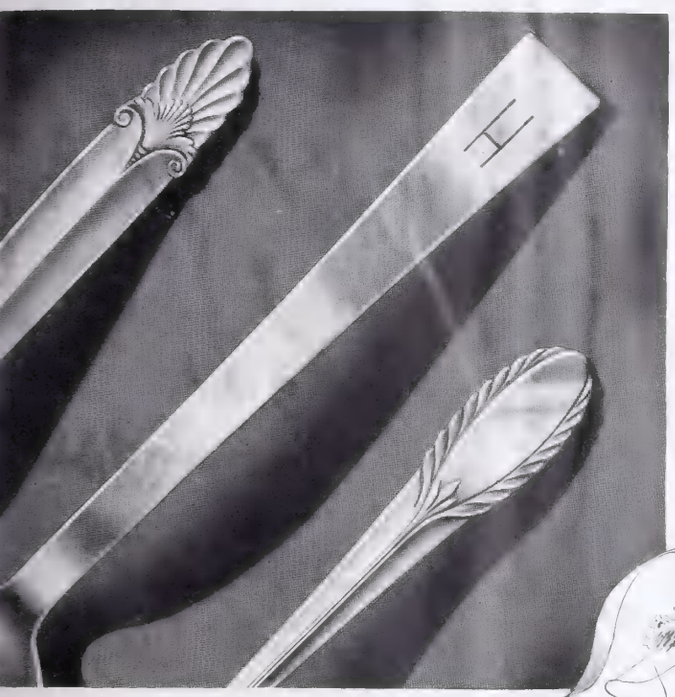

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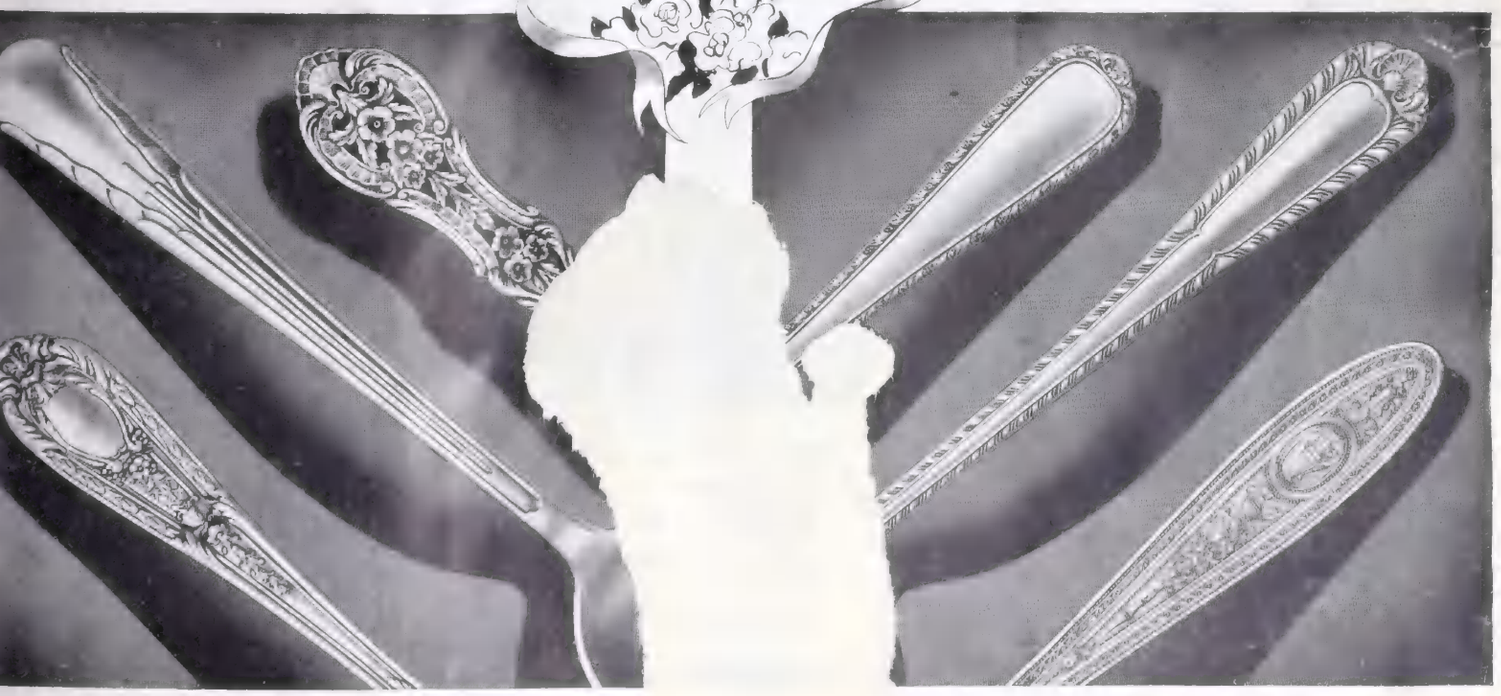

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It fell from his lips there in the moonlight . . . that beautiful word that knit their lives together. . . . The dream she had always dreamed was coming true. . . . But it might never have come true had she been a less fastidious person. . . . Sensibly, she had long realized that to win and hold a man, a girl must be attractive in *many* ways . . . that above all, the breath must be pure and sweet . . . and that Listerine, the quick deodorant, is the thing to keep it that way.

LISTERINE *quickly checks halitosis (unpleasant breath)*

FREE with purchase of large bottle of Listerine—Moire silk cosmetic bag in choice of colors, rubber lined, glider lock

At your druggist's while they last
This offer good in U.S.A. only

WHO SELLS IT? See page 132 for the new "WHO SELLS IT?" Service.

Folk Weaves are Featured in New Couch Covers by FINCASTLE

The gorgeous colors and ingenious designs seen in the folk weaving of a score of European, Asiatic, North and South American countries have had their influence on the brilliant collection of couch covers presented this spring by the weavers of *Fincastle Fabrics.* The cover shown on the right, *Symette,* is a product of modern design and notable for clean-cut colors and freshness of spirit. The folded couch cover, *Peruviana,* traces its ancestry to the quaint looms of picturesque Peru. The mellow-toned cover on the chaise longue below has been named *Persina* because it was inspired by an age-old Persian shawl. While only three Fincastle couch covers are shown here they represent the delightful array offered.

Fincastle FABRICS

Sold by the better stores in principal cities

PHONE TO FIND "WHO SELLS IT"

Use your Fincastle cover on a couch c day bed like upholstery or throw it acro your chaise longue for comfort. Sprea it on the grass at a picnic or drape it ov a balcony rail for decoration. Each desig is offered in a full range of dependab colors. All have hand-tied fringe at eac end. All are 108 inches long; widths a 60, 72 and 90 inches. Prices are surpri ingly moderate. If you are interested fine design and clever weaving you wi examine Fincastle couch covers at yo earliest opportunity. Made by Louisvil Textiles, Incorporated, Louisville, Ky.

FINCASTLE FABRICS

HOUSE BEAUTIFUL combined with HOME & FIELD 1896-1934

House Beautiful combined with Home & Field is published on the first of every month by Hearst Magazines Inc., 572 Madison Avenue, New York, N. Y. SUBSCRIPTION $3.00 a year in the United States and its possessions, 25c the copy, 35 cents. In Canada, $3.50 Pan-American countries and Spain $4.00 a year. All other subscriptions $5.00 a year. Entered as second-class matter, April 1, 1934, at the Post Office, New York, N. Y., under the Act of March 3, 1879

VOL. LXX No. 4

PUBLIC LIBRARY

Sylvia OF HOLLYWOOD tells you how to get your BEAUTY SLEEP

Send for your free copy

AKE IT *ALL* BEAUTY SLEEP
art by having your bed as deliciously nfortable as you can make it . . . with MSUTTA *Supercale sheets and pillow es. Then, if taut nerves bother you, e's an easy way to relax them."*

MADAME SYLVIA . . . Beauty Dictator of Hollywood . . . has become the greatest living authority on making and keeping oneself beautiful. Magazine articles, lectures and radio broadcasts have spread her common-sense beauty teaching, and the fame of her amazing success, around the world.

Sylvia has always emphasized the importance of completely relaxed sleep to quiet jumpy nerves and to win back beauty. Now, she tells you what real Beauty Sleep is. And she shows you how to go about getting it — with Wamsutta *Supercale* sheets to smooth the way. ■ Send today for a free copy of this booklet with its Ten Beauty Sleep Hints by Sylvia of Hollywood.

MAIL THIS COUPON

WAMSUTTA MILLS, New Bedford, Massachusetts

Please send me free a copy of the new booklet, *"How to Get Your Beauty Sleep,"* by Sylvia of Hollywood.

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Address _____

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HB-1

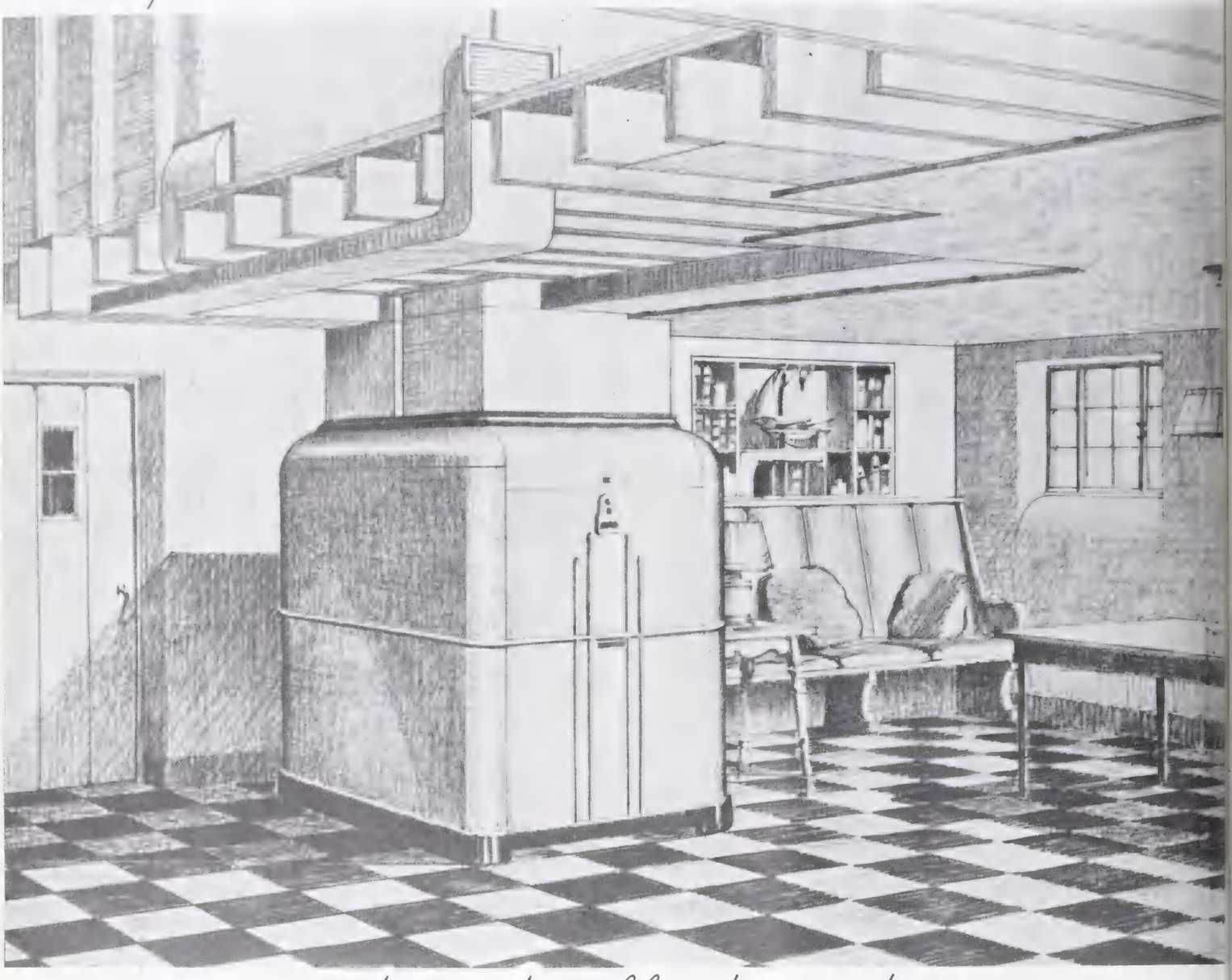
Phone to Find WHO SELLS IT

WAMSUTTA *Supercale* SHEETS

REG. U. S. PAT. OFF.

WHO SELLS IT See page 132 for the new "WHO SELLS IT?" Service.

A NORGE *Fine-Air* CONDITIONING FURNACE UNI



makes the Modern home

MORE MODERN

A masterpiece of engineering, the Norge Fine-Air Conditioning Furnace performs six functions at less operating expense than an old-fashioned heating system performs one.

The Fine-Air Furnace automatically warms, filters, humidifies, circulates the air in every room in the house and, at the same time, provides plenty of hot water during the heating season. Moreover, it adds to summer comfort by providing a means of circulating filtered air or, if desired, can be supplemented with a cooling system for use during the summer.

This furnace delivers from 75% to 200% more heat from the same fire than the usual old-fashioned furnace or boiler. Its efficiency is over 80% as compared with the usual 25% to 45%. Six times every hour it cleans the air of over 95% of its floating soot particles, dust, germs, lint and pollen — and adds just the right amount of moisture. The resulting soft, healthful, natural air means winter comfort, fewer colds and winter ailmen Woodwork, furniture and rugs last mu longer because of properly humidified a

This unit is designed for installatio in homes costing from $5,000 to $50,0 — may be used to replace warm air he ing systems in older homes. For mc complete details, get in touch with t Norge distributor in your vicinity or write direct to us.

Phone to Find WHO SELLS

NORGE HEATING AND CONDITIONING DIVISI

Borg-Warner Corporation

670 East Woodbridge St. ▪ Detroit, Michig

WHO SELLS See page 132 for the new "WHO SELLS IT?" Service.

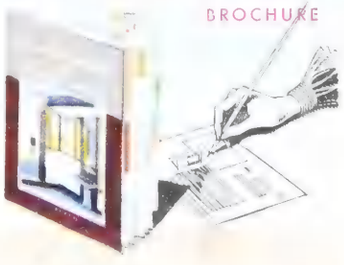
Clean, polished walls of Gray and White Carrara are the basis of beauty in this modern kitchen. Venetian blinds, shelf recesses and cabinet trim done in Chinese Red Waterspar Enamel bring gayety into the room. Ceiling areas in Wallhide Semi-gloss Paint tinted to a soft gray, and White Waterspar on door and cabinets, round out the kitchen's color scheme. Note the use of smart inset mirrors in the door.

Cure your kitchen of Old Age...

WITH CARRARA WALLS

THE bright, polished loveliness of Carrara Structural Glass never fails as a remedy for aging kitchens and bathrooms. Carrara Walls banish that time-worn look, drive out dullness, restore youth and beauty to the room, and give it a new charming personality. And incidentally, once remodeled with Carrara Walls, the room will never again grow old . . . for Carrara Walls retain their original freshness year after year. An occasional wiping with a damp cloth . . . that's all they need. Don't think for a minute, though, that Carrara is good only for remodeling old rooms. It is the last word in lovely, practical wall materials for the bathrooms and kitchens of new homes, too.

MAIL COUPON FOR FREE BROCHURE



CARRARA

THE MODERN STRUCTURAL GLASS

Paint | PITTSBURGH PLATE GLASS COMPANY | *Glass*

ten to the Music You Love played by the Pittsburgh Symphony Orchestra every Thursday from 8:00 to 8:30 P.M. E.S.T., over NBC Blue Network and associated stations.

Pittsburgh Plate Glass Company
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Please send me, without obligation, your new book entitled "Personality Bathrooms and Character Kitchens."

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Address .....

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assures you of Luxury...Speed...Safety...Cuisine

Travel via French Line is unsurpassed in every detail of luxurious living. Our whole fleet (manned and officered by hardy Breton and Norman seafarers) averages less than 7 years in service. The NORMANDIE . . . largest and fastest liner in the world . . . is a revelation in beautiful decoration and modern streamlining . . . maintaining and further developing the high tradition of the ILE DE FRANCE. Your Travel Agent will be glad to make reservations without charge.

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To England and France direct, and thus to all Europe: NORMANDIE, May 13 ▪ ILE DE FRANCE, April 4 • PARIS, April 11 • CHAMPLAIN, May 2 ▪ LAFAYETTE, April 1

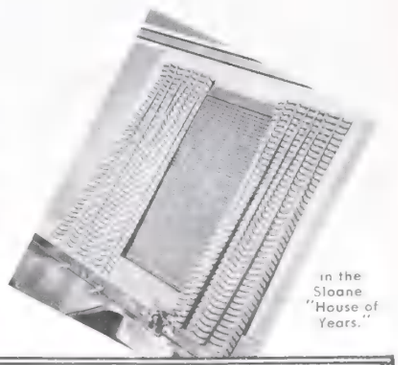
In the Show Places of America

Particular people everywhere now turn to Mayfair Shades for window treatments of beauty and smartness. You'll find them in houses, apartments, clubs and hotels from coast to coast.

NOW... an Accepted Vogue Creates Charming Windows

HERE you see five actual rooms from the new Grosfeld House, all with Mayfair Shade windows; a house of beautiful rooms designed by a corps of leading decorators.

Wherever you look you find Mayfair Shades gaining added prestige. These shades are the newest note in style—not bulky, not easily soiled and hard to clean, but graceful and airy, blending with every decorative scheme. Yet, Mayfair Shades are not expensive. Ask the nearest decorator or leading department store or write for Free Booklet and name of dealer.



in the Sloane "House of Years."

Phone to Find WHO SELLS IT

Mayfair SHADES

MAYFAIR SHADE CORP., 175 VARICK ST., N. Y. Factory, Worcester, Mass.

Mayfair Shade Corp.
175 Varick Street, New York City

You may send me your Free Booklet and name of nearest dealer or decorator.

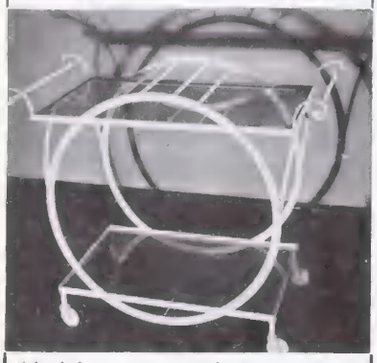
Name _____

Address _____

City _____ *State* _____

Phone to Find WHO SELLS IT See page 132 for the new "WHO SELLS IT?" Service.

"DRUM" SERVICE WAGON



Ideal for serving in the sun room or garden is this smart white painted iron serving wagon by Salterini.

Top shelf 18 x 32; lower shelf 18 x 28.

WITH CLEAR GLASS TRAYS	$27.50
WITH BLUE GLASS TRAYS	35.00
WITH RED BAKELITE TRAYS	40.00

At the better stores or direct from us.
Write for Garden Furniture Booklet B-4

John B. Salterini Co.
322 EAST 44th. STREET
New York, N.Y.

This Spring—let a screen brighten up your home

● Spring—the season of color and cheer—calls for new notes of gayety and liveliness in the home. And what furnishing can add a more graceful touch of spring to a room than a lovely screen? Let us help you select *the* screen for your home. Our catalog illustrates and describes a striking assortment. Send for a copy now. Just address Dept. 18.

VENEZIAN ART SCREEN CO.
540 Madison Avenue, New York
—Between 54th and 55th Streets—

POTTERY FRUIT STRINGS

FROM the hands of the famous Tonala Indian potters in Mexico. Each piece represents some natural fruit among which are many tropical varieties in bright natural colors: Green, Red, Orange and Yellow. 18 pieces are plaited into a string about one yard long. An ideal decoration for entrances, sun rooms, garden walls, fireplaces or wherever a colorful effect is required.

$3. PER STRING

ALSO

Garlands of red chili peppers 5 feet long. Price ..... $2.

Strings of brightly colored Indian corn, 12 ears $1.75

CATALOGS 10¢

The OLD MEXICO SHOP
SANTA FÉ — NEW MEXICO

When in New York visit our new salesrooms at the "GARDENS OF THE NATIONS GALLERIES," 30 Rockefeller Plaza (R.C.A. Bldg.—11th Floor) where we are exhibiting an interesting and new line of garden and penthouse furniture and ornaments in iron—Bronze—Lead—Stone, etc.

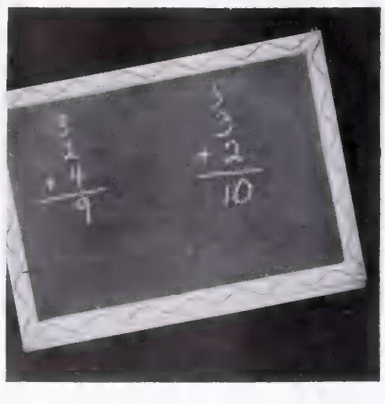
Correspondence solicited—
Address all inquiries to our studio and offices
THE FLORENTINE CRAFTSMEN, Inc.
540 First Avenue—at 31st St.
New York City

WINDOW

KOSER

1 The world is full of people w have a weakness for needle-poi It is likewise full of people with a wea ness for Alice in Wonderland. Th piece of needle-point is craftily design to delight the souls of both groups, f Alice, just after she ate the side of t mushroom that made her grow tall, a all her Wonderland friends are paint on canvas. You can buy the design, started, and the wools included for $2 And after you have finished it, you c have it mounted by the shop on a litt tip-top table all ready to give to yo favorite niece. From Florence Gritma 64a East 56th Street, New York.

2 Down in Mexico the native farmers plait ears of corn together by the shucks and string them up to dry. It's a practical idea for them—and for us Nordics a vividly decorative one. For a brilliant note of color in an informal room, a mountain camp or under the eaves of a summer porch, these are colorful and amusing. You can have them long or short, from eight ears to sixteen; but this particular one, with its red, purple and mottled colors, has twelve ears and costs $1.75, not including shipping charges, which are collected upon delivery. The Old Mexico Shop, Sante Fé, New Mexico.



3 The instinct to write on large op spaces, such as the nursery wall the side of the house, is a natural o and should be encouraged—within t bounds of reason. The bounds of re son can, as a matter of fact, be mo attractive, if they resemble the dec rated frame of this blackboard, whic gives plenty of room for artistic e pression, being 18" by 24", and the are two sizes larger. The chalk tray ma be put on the short side or the lon one, and the frame may be staine maple or pine, or decorated in color This one is $8.50. From Childhood, Inc 32 East 65th Street, New York.

4 For years Dean's has been famous for Bon Voyage boxes, gift baskets, and all sorts of alluring arrangements of food. Not everyone knows, however, that Dean's also makes a specialty of baskets for children, to occupy and amuse them on long trips or short convalescences—or just, as in the case of the Easter basket, for a gay and exciting present. Toys, games and books are all suited to the recipient's age, and who could resist Dean's animal cookies and barley sugar lollypops? A basket like this one is $10; smaller and larger ones to order. Dean's, 22 East 57th Street, New York.

To order the things shown in the columns which follow, mail your check or money order directly to the shops which carry them. The addresses are given in full

HOPPING

Cocktails have glamour—no ques-ion about it. But when we saw Lilliputian teakettle, it put ideas our head. There would be some- irresistible about a tea tray pre- over by a shiny teakettle no than a Guernsey jug, and with the dignity. Romantically speak- t would give you the feeling that ere being chaperoned by a plump exceedingly proper maiden aunt. cally speaking (besides not being iden aunt) it will hold enough for four cups of tea. It is silver , has a wicker handle. $6. Alice , 19 East 52nd Street, New York.

There is definitely Something about monogram. Call it vanity. Call it siveness. (We, as a matter of all it pretty smart.) In any case, nogram gives a certain cachet to anything, and these simple ul glasses are no exception. They ade in every possible type—but three are, of course, for water and inds of wine. If by any chance ave an inexpensive wedding pres- n your conscience, consider the hat these glasses, monogrammed, ly $5 a dozen. From Reits Glass- Company, 613 Lexington Avenue, York.

5 About this time of year, furniture has a way of looking as though it were pathetically in need of First Aid. A long winter of steam heat, cocktail parties and just plain wear and tear will reduce your finest woods to a state where, obviously, a spring tonic is indicated. And for this, we suggest Charak Cleaning Polish, a preparation that will clean and nourish wood so it shines with the gloss that a good housekeeper (like you) loves to look at. This costs $1 a bottle, and will come back to you at once if you send your dollar to Charak Furniture Co., 38 Wareham Street, Boston.

7 Guests who have driven five miles past your country house never arrive in the merriest humor. You owe it to your hospitality to have your driveway clearly marked with your name. Perhaps even the side road you live on needs a marker. The residence marker illustrated is of sand-blasted aluminum, so that it glistens in the dark. You can have either a stake bracket or a bracket to put up on a post or a building. In either case, the bracket is $2.50 and each numeral is 25 cents. (Arrows are also 25 cents). Of course, you may also have Look Out For The Dog. At Necessary Luxuries, Westport Conn.

A Hyacinth BIRTHDAY CAKE

In the spring garden, few flowers make a more effective display than the HYACINTH. And the very spirit of spring freshness is in this newly created Birthday Cake by Dean's. The interesting hyacinth candles and the pastel shades of yellow, pink, and lavender icing and candles will be the center of attraction at the smartly appointed birthday party.

Dean's new Easter Booklet will be sent on request.

Dean's

Dean's Bon Voyage Boxes delivered to all steamers.

22 East 57th Street, New York • Est. 97 Years • Telephone Wickersham 2-1100

GEORG JENSEN wrought a replica of this silver coffee service for the late Queen Alexandra. The three pieces are $165. The silver tongs are $0.50. The tray, a single piece of ebonized mahogany hand turned, is $5.25. The demi-tasse, of Royal Copenhagen Porcelain in a design about two centuries old, is $1.65. The silver coffee spoon, in the cactus design, is $2.25. For gifts of more than intrinsic value, you will find the Georg Jensen collection unusually comprehensive. Exhibits throughout the United States.

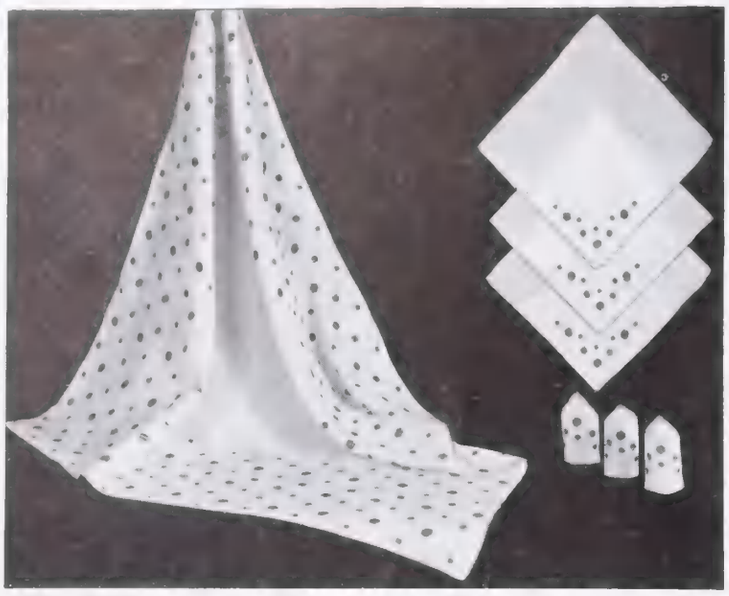
Inquiries by post receive prompt attention

FIFTH AVENUE, NEW YORK

at Number 667, between 52nd and 53rd Streets

Léron

LINENS and LINGERIE



"PASTILLES"—*one of Leron's newest importations—handsomely embroidered on French Linen.* **TEA SET** *(illustrated) in "ecru", yellow, blue, green and peach, 40 inches square with 6 napkins*—**$19.75.** *In* **RUNNER SETS**—*service for 8*—**$32.50. BREAKFAST TRAY SETS**—*3 pieces*—**$7.50**

745 FIFTH AVENUE, *Between 57th and 58th Streets,* **NEW YORK**

Beautiful sterling silver service of Early American type made by Bailey & Co. of New York about 1850.

Service consists of five pieces as shown. Price $600.00.

Tray, genuine English Sheffield, separately $75.00; or a total combination price of service and tray $650.00.

Will send on approval.

We have one of the largest stocks of unusual silver in the United States.

We also offer an unusual opportunity to fill in on your flat silver patterns, such as:

Bridal Rose	Frontenac	Old English
Buttercup	Lancaster	Orange Blossom
Cambridge	Lily	Pomadour
Canterbury	Louis XV	Strasbourg
Chantilly	Luxembourg	Versailles
Chrysanthemum	Norfolk	Violet

We have in stock the above and many others. Correspondence solicited.

JULIUS GOODMAN & SON, INC.
43 South Main Street
Memphis Tennessee

COPPER KITCHEN ARISTOCRATS

FRENCH TEA KETTLE

of pure copper—mirror polish, mounted on stand, brass trimmed, with powerful alcohol lamp. The brass knob on the cover just gives that French touch. Inside is all pure block tin.

Comes in three sizes:

4 cups	$9.90 plus postage
8 cups	11.95 plus postage
10 cups	13.55 plus postage

Write for information on our other copper ware, such as casseroles, bake dishes, terrapin pans, chafing dishes.

BAZAR FRANÇAIS
Established 1877
CHARLES R. RUEGGER, Inc.
666-Sixth Avenue,
N. Y. C.

people who know . . .

say that certain kinds of wine just don't taste right out of the wrong kind of glass; that certain foods don't turn out right mixed in the wrong kind of bowl. Which reminds us of the importance of the "little" things which we've mentioned before (and will mention again)—and the importance of Window Shopping in finding them for you. Our motto: The right things for every room in the house. Yours—Look to Window Shopping first!

HOUSE BEAUTIFUL
572 Madison Avenue New York

WINDOW

9 If you are the niggardly type lets week-end guests put their cases on the bed, take heed. (Al you want a particularly nice preser somebody, take heed, too.) This gage rack takes care of a man piece of luggage, and its looks make any guest covetous. This on an ivory finish, and needle-point with a floral design. You can als it in maple, or unfinished wood painted in any color, and you ca in the background of the bands i color too. The rack complete with for the background is $10. Alice nard, 558 Madison Avenue, New

10 Even Victorian frivolity has come back to us, almost intact. For, in the days when Albert was Consort, it was giddily gay to apply one's eye to the peep-hole of an Easter egg and view a panorama. Schrafft's, in a spirit of *Weltschmerz*, has made Easter eggs equipped with rural scenes and the traditional peep-hole, decorated with colored frosting and flowers and tied with taffeta bows. These come in seven sizes, the largest of which is $7 and the smallest less than $1. At any Schrafft's shop, or you may order by mail from Schrafft's, 58 West 23d Street, New York.

11 Our entrant for the Pulitzer for Wedding Presents is this s table with a round top that turns a Lazy Susan, and its own set of d'oeuvres dishes—four with a ce plate and covered bowl. Without dishes (which by the way are Sp you have a table that is not only finitely useful, but very well desig With the dishes you have the begin of a reputation, for anyone who a cocktail party round this table be known as the Perfect Hostess. this glory costs only $30 at Black, & Frost-Gorham, 594 Fifth Avenue, York.

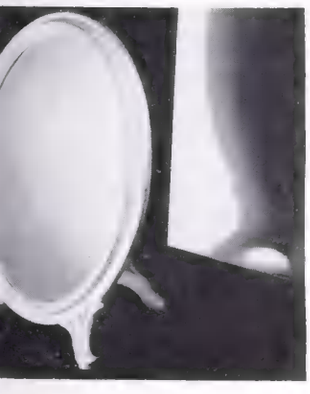
12 In this year when flowers are so important in decoration, these after-dinner coffee cups are not only charming but smart. They are Royal Copenhagen, designed a hundred years ago, and each piece is a little bit different from its brother, because each smallest rosebud is painted by hand. With them are the after-dinner coffee spoons in the simple design known as Cactus, and a tray made of ebonized mahogany, alcoholproof and guaranteed never to warp. A cup and saucer is $5.50, the spoons are $13.50 for half a dozen, and the tray is $8. Georg Jensen, 667 Fifth Avenue, New York.

13 Now that the trees are bud into leaf, our sensible friends, birds, are selecting their summer ho early to avoid the late season rush, if you're smart you'll do something bring to their attention what an att tive neighborhood yours is, and convenient to the water supply. A bath such as this one would del their little hearts and paeans of pr to you will be sung loudly all sum It is of light stony gray terra cotta is 7½ inches by 18 inches. $5.75 $6.50 west of the Mississippi. Gallo Terra-Cotta Company, Walnut and 3 Sts., Philadelphia.

HOPPING

t's cocktail time," a brief sweet atement which has been embroid- n each of the cocktail napkins picture. Besides which, to add to neral chic of the design and the ic effect of the announcement. s a scarlet cock's head appliquéd ove. The shop which carries these knack for getting out the gayest l napkins imaginable, and sell- m for a song. These are an ex- In red, white, and black. The or a dozen is just $6, though the s are linen and hand-worked. nop: Bournefield, 2 East 57th New York City.

ne apartment you rent, ready- ade, is prone to keep its ready- ook unless you do a job of build- Which is all very well, but ex- , and the disadvantage is that ou move you leave your built-ins you. Brackets, however, give a made-to-order, personalized look, lly brackets as handsome as They are finished in antique gold e one at the left has a top 7¼ by 4¼. It is 5½ inches high. The the other is 6¼ by 3¾ and is hes high. Either one costs $4. At Berry, 860 Madison Avenue, New City.



14 Real sea lovers love it the year round. Even when boats are lying forlornly in shipyards during the winter, their owners are nostalgic for them. But now that spring declares itself in every breeze, the mania for boats becomes large, glorious and engrossing. So boat pictures, always lovely, are at their peak this time of the year. Especially such a one as this, handpainted on mirror and beautifully framed. A wonderful present for your sailor friends. Nice for yourself if you're one of the salty ones. $15. Kitty McKoy's Shop, 8505 Germantown Avenue, Chestnut Hill, Germantown, Philadelphia.

16 Flower pots—the regular reddish kind—have a peculiar lure for anyone with gardening blood in his veins. The only trouble is that ordinary flower pots are apt to look a little earthy in your drawing room. Therefore we point with pride to the two pottery flower pots, left, into which you put your plant (old-fashioned flower pot and all), thereby achieving healthy plants plus good decoration. These are white with yellow flowers beaming upon their sides. The larger one costs $2.50 and the smaller one $1.50. They come from Madolin Mapelsden, 825 Lexington Avenue, New York City.

18 The mirror on your dressing table should be able, within bounds, to go where you go, to move into the light of the window and settle under the lamp at twilight. In this way your face and your hair will be perfection at all times. So whatever elaborate stationary mirrors you may have in your bedroom, this easel mirror, which stands wherever it is put, is worth its weight in gold to you. The easel back comes in a gold, or gold and color finish. It stands 17½ by 12 inches, so that you can really see enough of yourself to make this matter of perfection possible. $12. At Olivette Falls, 571 Madison Avenue, New York.

Whisper to your **FAVORITE UNCLE**

"KITCHEN TROUSSEAU"

SAVE YOURSELF TIME; ALSO SAVE MONEY. Take advantage of the days we spent choosing *complete kitchen outfits* of the newest, most exciting housewares. No list to make—no forgotten items. Everything is included—down to the last pot holder, and you save money by buying a set. Just pick the Trousseau that suits your budget—or uncle's purse. They start at $58. Come in and see the Trousseaux in our Model Kitchens and let our "home-making counsel," Ruth Marie Chaney, help you plan the kitchen of your dreams.

63 PIECES—FOR $69.50

For preparing food

Meat grinder; grater
Tomato slicer
Glass rolling pin; cake rack
Measuring spoons; cup
Can opener; bottle opener; corkscrew
3 Mixing and stirring spoons
Knife sharpener; 3 knives, spatula
Cooking fork; cutter
Egg beater; 3 strainers
5 bowls; border mould
Cake turner; apple corer
Orange reamer, jug and strainer
Pottery salt, pepper, flour shakers

Storing

Bread box and 4 cannisters
Revolving refrigerator dishes
Pyrex butter dish

Cooking

3 Stainless Steel saucepans
Stainless Steel double boiler
Stainless Steel covered roaster
2 Stainless Steel fry pans
Chrome tea kettle
Pyrex casserole
Percolator; tea pot
Stainless Steel pie and cake pans
Perforated metal strainer
2 pot holders

Equipment

Step stool
Pedal refuse can
Metal waste basket
Broom

WHEN YOU VISIT THE BRIDE'S HOUSE—and oh and ah over the cocktail room—remember that the divine modernistic bar and the couch with the table ends may be ordered from us.

LEWIS & CONGER

New York's Leading Housewares Store

45th Street and 6th Avenue, N. Y. C. VAnderbilt 3-0571

WINDO

ENGRAVED STATIONERY

CORRECT FORMS FOR WEDDINGS

OUR EXCLUSIVE STYLES AT NEW, LOW PRICES. SAMPLES ON REQUEST.

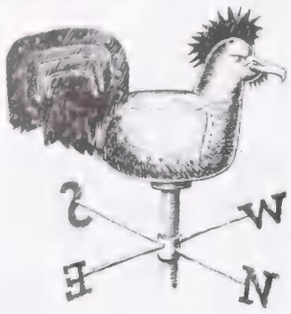
BLACK STARR & FROST-GORHAM

Jewelers · Silversmiths · Stationers

FIFTH AVENUE AT 48th STREET NEW YORK

TODHUNTER

HISTORIC WEATHERVANES



From the original on the old Stadthuis of Nieuw Yorck, and later at Washington Irving's home "Sunnyside."

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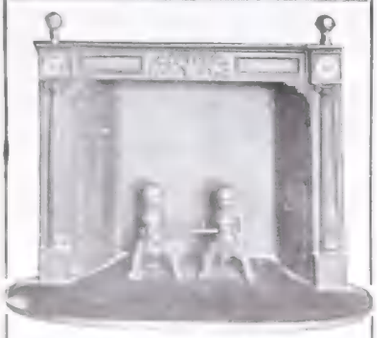

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STATE COLOR.

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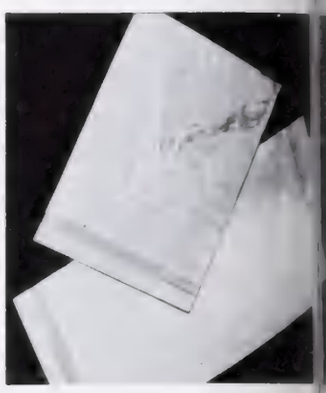
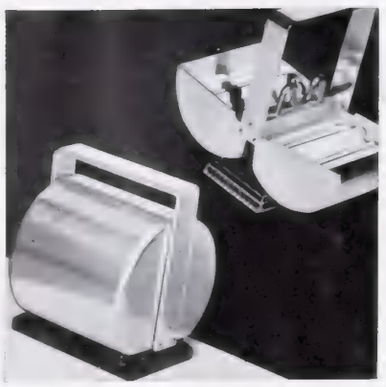
19 For your summer dressing nothing could be smarter pair of little lamps like this one are natural linen crash, with a that matches them. The little bands of trimming are moss blue, green or white. But one most tempting things about thi is that it has a family of acce to match it, all of natural trimmed with moss tape. There instance, a scrap basket for $8, der box with a glass lining for and a make-up box for $10.50. Th is $11. All of these things are fro Petri, 501 Madison Avenue, New

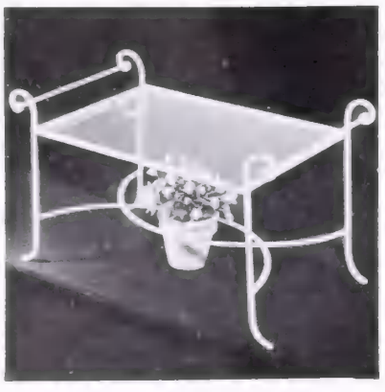


20 For all you women who keep moaning, "Why don't they make something NEW for table mats?" we found these, of hammered aluminum, trimmed with copper bands. As smart as they can be and guaranteed to lift a winter table right out of the doldrums into a glittering spring. One of the most diverting things about them is their mirror-like quality, so if you find your guests staring fixidly at their somewhat distorted reflections, don't say we didn't tell you. They are easily cleaned and won't tarnish. The larger size is $3, the smaller $1.75. From Carole Stupell, 443 Madison Avenue, New York.



21 Imagine the pleased surpri the faces of your guests whe pick up this little barrel shaped container—it opens automatica offer them two brands of cigarette not all mixed up either! It's all with black magic, and don't ask explain it. Anyway, it's a most d tive and useful little gadget for body's living room, whether mode not. And it would do very well porch or in a game room. You even use it to pass cigarettes a table. It is $5, and you'll find Lord & Taylor, Fifth Avenue at Street, New York.

22 After all, there is no wedding present which gives the happy bride quite as much joy and satisfaction as a gift of sterling silver. Not that you have to be a bride to appreciate it. Silver is one of those possessions which, aside from its intrinsic value, you get to love and cherish for itself. The sterling sugar bowl and cream pitcher illustrated are two and one-half inches high and beautifully proportioned. They are $10 each. With their lustrous finish and gold lining they would be an extremely elegant accessory to any tea table. Ovington's, 437 Fifth Avenue, New York.

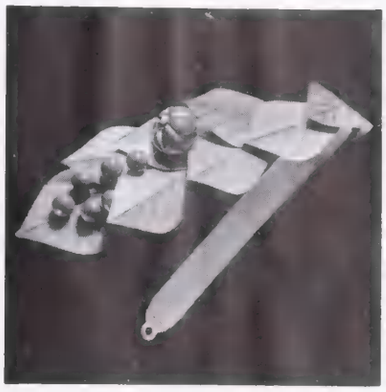


23 If your porch or terrace or ga needs an extra fillip, and y wondering whether planting an or tree or ordering a fountain woul the trick, we advise you to do nei The hand-wrought cocktail table trated is the answer. It is only tw inches high and two feet long, b couldn't be smarter. You can ha lacquered white or Pompeian g With clear glass it is $7.50, with glass $10. And observe the ring f flower pot underneath (you'll hav provide the flower pot yourself). F John B. Salterini & Company, 322 44th Street, New York.

HOPPING

Z4 After dinner coffee cups are probably one of the most intelligent wedding presents that anyone can make. Here are two kinds, one for opulent people to give to brides whom they especially like, and the other for people less opulent to give to brides who are worthy of such charm. The cups on the right are Lenox china, charmingly fluted, with gold trimming and with a gold base on both cup and saucer. $50 a dozen. The one on the left is white with green bands and gold trimming, and costs only $18 a dozen. They both come from the Little Gallery, 20 East 56th Street, New York.

brand-new idea for summer cur-
ins—tie-backs made of cardboard
and as smart as they are un-
The leaves are either green or
and the berries and fruit are
l colors. If, however, you should
match curtains or color schemes
les other than green or white, the
hat makes these will have sam-
f other colors from which you
rder tie-backs exactly like this
hese are very simple to man-
you can see from the picture,
ill hold the curtains securely.
re $4 a pair. Personality Decora-
17 Madison Avenue, New York.



Z6 When gloves intrude upon scarfs, and your handkerchiefs are all mixed up with your stockings, it's high time you organized your bureau drawers with some boxes, like the three illustrated. They are covered in cretonne, which you may order in any color, and are as attractive as they are indispensable. In fact, if your aim in life is to be the perfect hostess here is a chance, for your guests suffer from bureau-drawer trouble just like ordinary people, even if they only spend a weekend. The nest of three boxes is $1.95. New York Exchange for Woman's Work, 541 Madison Avenue, New York.

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The rabbit season is here. And you'll find Schrafft's a veritable preserve for all species...from edible bunnies of chocolate to fuzzy four-footed friends (25¢ to $15.00). Boxes of chocolates, too, will tender Easter greetings to more sedate citizens. (60¢ to $1.75 lb.)

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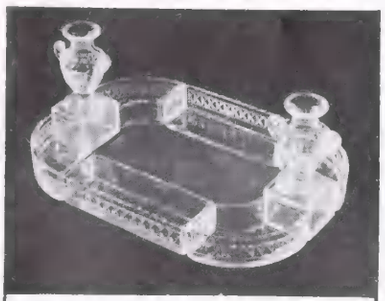

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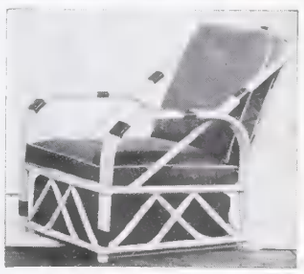

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tish the weather may be,
'll have to slough off the
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USE BEAUTIFUL, this month
d next month, will be full
spring feverish things. Out
h the cozy, in with the
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The pair $4.00
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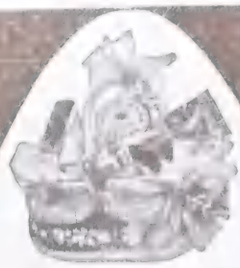

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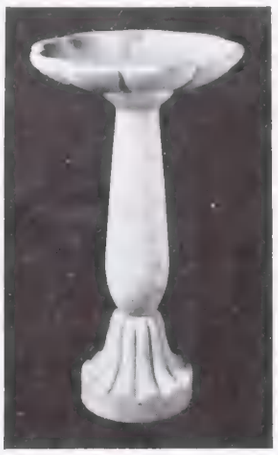

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A graceful form in high fired light stony gray terra cotta, 33 in. high with 17 in. bowl. Send 10c in stamps for illustrated brochure including shapely colorful Jars, Vases, Sun Dials, Gazing Globes, Benches, etc.

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Size 48" high, 28" deep, 27" wide.

This chair is an authentic reproduction of an old Colonial Wing Chair, roomy, comfortable and beautifully proportioned. All hair filled, carved ball and claw feet of mahogany, spring seat and back.

Samples of materials for covering will be sent on request. Mention quality and colors preferred. No additional charges will be made for covering in your own material. Requires 4¼ yards 50" material 5 yards when loose cushion is desired.

As an introductory offering of the Georgian Furniture Company, this special price is good until May 1, 1936. Similar chairs purchased after this date will sell at $47.50.

Special this month only—chair with separate down cushion, as illustrated, in muslin at $49.50.

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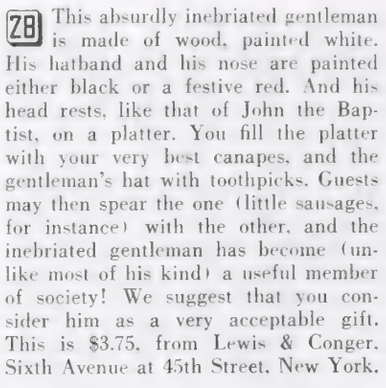
We carry a complete line of English and American reproductions in Maple and Mahogany. Send for photographs of individual pieces in which you are interested.

GEORGIAN FURNITURE COMPANY
238 Main Street Cambridge, Mass.

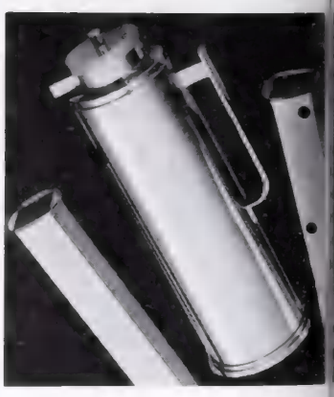
WINDOW

27 Copper is a heart-warming at any time, and right now not only just as pleasant to look it ever was, but very smart too. sugar bowl and cream pitcher picture are highly polished—as all copper should be—and lined with ver. And there is something about trim brightness that reminds you French kitchens and huge firep As companions to a copper coffe or a teapot, these are perfect. alone they are pretty beguiling. sugar bowl is $4.70, the creamer Charles R. Ruegger, Inc., Bazar çais, 666 Sixth Avenue, New Yor



28 This absurdly inebriated gentleman is made of wood, painted white. His hatband and his nose are painted either black or a festive red. And his head rests, like that of John the Baptist, on a platter. You fill the platter with your very best canapes, and the gentleman's hat with toothpicks. Guests may then spear the one (little sausages, for instance) with the other, and the inebriated gentleman has become (unlike most of his kind) a useful member of society! We suggest that you consider him as a very acceptable gift. This is $3.75, from Lewis & Conger, Sixth Avenue at 45th Street, New York.

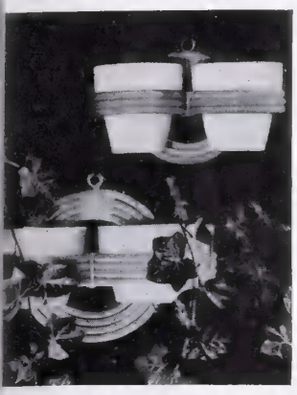
29 This spoon and fork are of ished chromium, and the ha are ivory. They would serve salad distinction, but don't necessarily them to salad, for they have a dred uses. They would be espe decorative at an outdoor dining ta although here again their place bounded by any decorating scheme can buy them packed separately i dividual boxes, for $1 each, makes them unusually useful and ing bridge prizes. And at "shower spring brides, they will be very come. At Dennison's, 411 Fifth A New York.



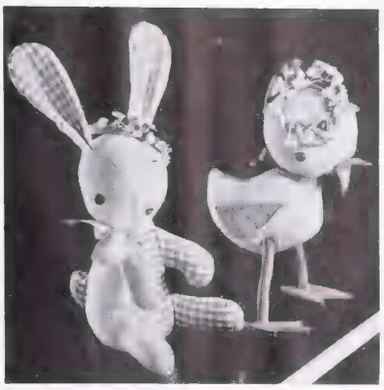
30 Most people like their cocktails strong; others prefer them milder. This shaker will take care of both schools. Because it has two removable ice chambers: one with perforations so that the drink gets a little melted ice in it, the other with no holes at all so that the mixture retains its full strength. This way you could mix up a batch of cocktails in advance. The shaker can be used as a regular thermos bottle too, holding three pints. With an ice chamber inserted, the capacity is two pints. $15. Hammacher, Schlemmer & Co., 145 East 57th Street, New York.

31 For gardens and open terraces metal chair is ideal. It is ligh sturdy and easy to carry around. of its most practical uses will an out-of-door dining room chair cause it has a mate with arms, we had no room to show you. The also a two-part settee that matches of them are painted a dull black a slight greenish overtone, and they be bought separately as well as set. The settee is $30, the arm $15, and this side chair $12. A them come from the Arden St (where you'll find other attractive es), 460 Park Avenue, New York

IOPPING



kens and bunnies mean Easter
he young, as unmistakably as
means spring. This particular
and bunny have an especially
r, due partly to the fact that they
ır a jaunty wreath of flowers,
y to the fact that they are gay
anyway. The rabbit's ears are
nd white gingham (and that
ake anybody look gay) and so
ntire front. The chicken may
or pink, but her giddy little
e orange colored felt. They are
and come from the Hobby
1268 Madison Avenue, New

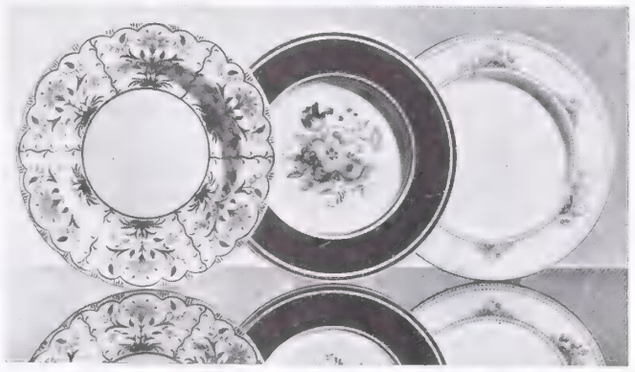


32 If you've been reading these pages (which of course you have) you know that bamboo is as smart as a whip this spring and summer. So you will appreciate as we did, finding flowerpot holders like these, made of circles of bamboo, to hang on the wall—perhaps the wall of your porch, or on a terrace. The smaller size is $2, and the larger size is $2.50—which holds a flowerpot about six inches in diameter. The flowerpots are extra (try painting your old ones white). The bamboo holders may be found at Bloomingdale's, Lexington Avenue at 59th Street, New York.

34 No house is complete without a wooden salad bowl. But to find one that is five inches deep will be welcome news to all those people who get carried away and toss their salads about with abandon. This one is of polished birch, and costs $10. The fork and spoon have ebony handles and are $4 for the pair. The smaller plates are made of a vivid Brazilian wood, $32 and $27 a dozen for ten and eight inch sizes. The larger plate is of birch, and is $22 and $18 a dozen for the two sizes. With the growing popularity of wood, these will have a warm welcome. Pitt Petri, Waldorf-Astoria, New York.

he upper lefthand corner of
picture is an after-dinner
ıp of Royal Worcester, with
al deep blue and gold decora-
e cup and saucer cost $3.60
ıt they may be bought in sets
ight or a dozen. The cup and
ext to it may also be bought
y or you can get a tray, coffee
six cups for $30. This, too, is
orcester, in DuBarry rose. The
is a single piece of Cauldon
deep green and gold. This
$4. All of these come from the
n Galleries, 3 East 59th Street,
k.

36 Decorators know that there is nothing that can do more to "make" a room than a handsome screen. Where a door would be better concealed, or a bare corner needs filling up, a screen is the answer. And aside from its usefulness, a beautiful screen is its own excuse for being. Because it's a lovely colorful object for the eye to feast on. Such a screen is shown here. It is of antique white leather, handpainted in rich colors, with classic grisaille medallions. It costs $200 and is one of a collection, starting at $45, to be found at the Venezian Art Screen Company, 540 Madison Avenue, New York.



(Left) A newly created Wedgwood pattern $55 doz. (Center) Spode $130 doz.
(Right) A popular Lenox pattern known as Rock Garden $45 doz.

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Beautiful clear crystal glass, all sizes, open stock. Goblets $50 doz.

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A rare achievement in satin-damask weaving is the shimmering self-tone gradation of this doily set, in warm beige—an exquisite foundation for original table settings.

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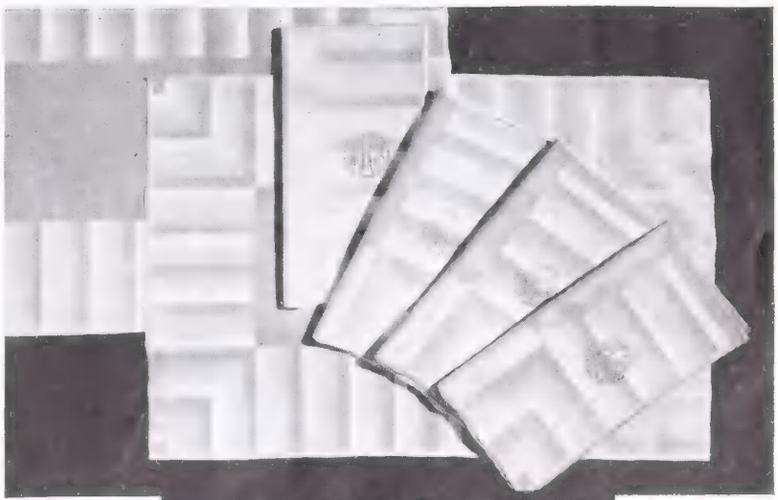

The set of 1 runner, 12 doilies, and 12 large napkins, $48.00.

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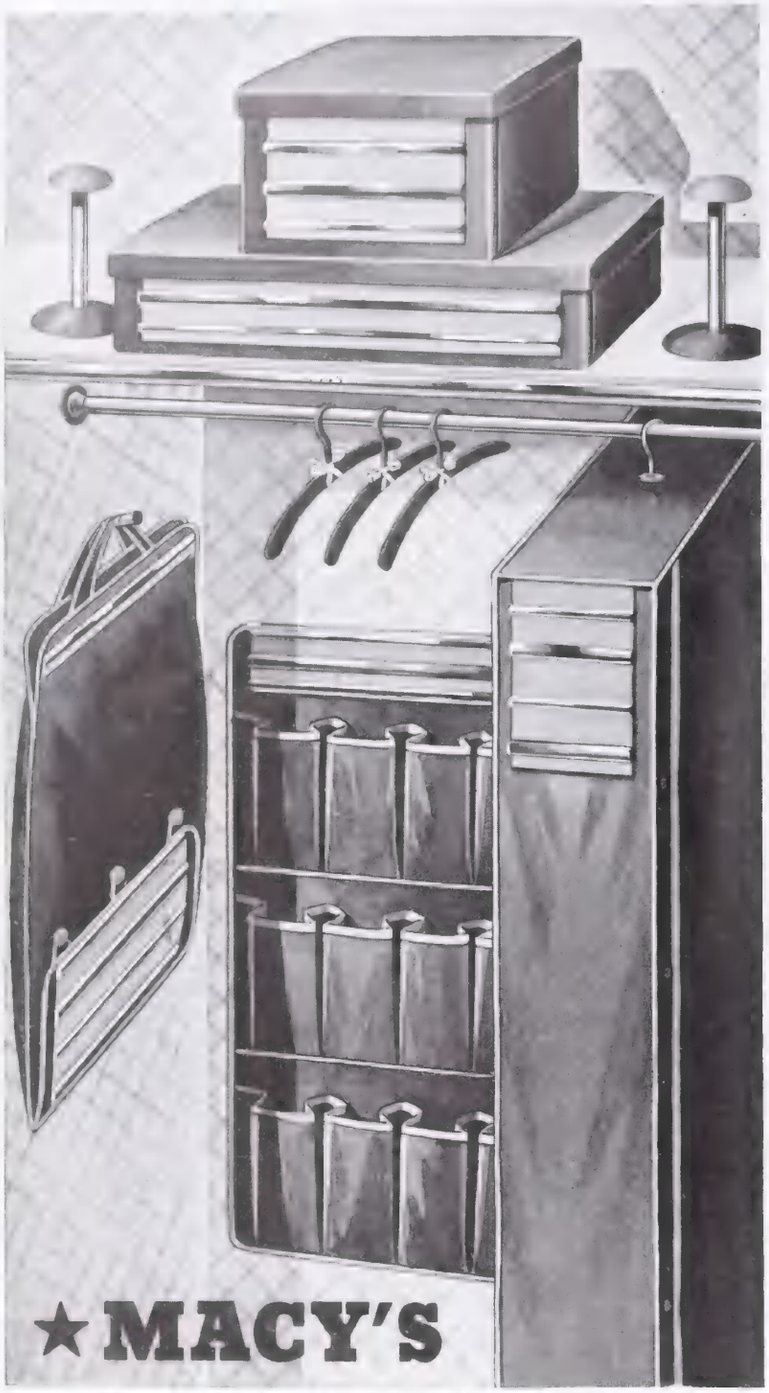
Monograms, as illustrated on napkins, $24 extra per dozen.

THE CLOSET SHOP

uses modern chromium for the modern bride



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R. H. MACY & CO., INC., 34th STREET AND BROADWAY, N. Y. C.

WINDOW SHOPPING

37 For those long cool drink be wanting before very lon polished chromium cups are id side, they are finished in satin um, and they hold all of fifteen The drink mixers have a little the top, which can be either la or jade green and the whole s cool as an iceberg. We can see our mind's eye decorating a ga ble, or used on a terrace, for something pleasantly outdoorish their looks. They cost $1 apiece, ing the mixer, and they com Lewis & Conger, Sixth Avenue a Street, New York.

38 This invitation to comfort is called a yacht chair, but you don't have to have a yacht to own it. It is exactly the sort of chair you need when you want to lean back and contemplate nature and think about your blessings or your sunburn or your Sunday night supper party. The very best quality of Chinese rattan has been used in the making of it, so that it is not only well-constructed but durable. And if you can manage not to relax in it, you really need a sanatorium more than you need a yacht chair. It costs $17.50, express collect, at Gunn & Latchford, 323 Fifth Avenue, New York.

39 Silver bells and cockle shel pretty maids all in a row- what you think of when you fi these pottery shells in white or color, made to hold the flower Mistress Mary's garden. They a inches wide and four and three q inches high. Filled with mas spring flowers, these would be ing and they are large enough with fruit if you prefer fruit to at some moment in your life. Th $12.50 each, parcel post collec would make a wedding present specially deserving bride. From 123 East 57th Street, New York.

40 This motherly Mexican lady has a rather smug look, we admit, but she has good cause to be smug. She is a cookie jar, and that's something this country needs—a good medium-priced cookie jar. We've been without them for too long. This one has a groundwork of crackled ivory, with the gayest possible colors painted upon her person, and would be an addition to any pantry. And though far be it from us to discourage the consumption of cookies, she would also do well by such things as pretzels, which every good beer drinker needs. She costs $8.50. Gerard, 48 East 48th Street, New York.

41 Ever since Repeal, cocktail have become gayer and People don't go to them now wi grim determination to break th And also (perhaps) liquor is a deal better than it used to be. A you would never have found three years ago waving feathers with shrimps on the end of the sausages or rolled-up bacon or i anything. Today nothing could be in the spirit of the thing. Thes $.25 for a bunch of fifty and the are grand. You will find them at Fifth Avenue, Fifth Avenue at Street, New York.

Chantilly Fairfax Covington King George Hunt Club Sheaf of Wheat Versailles

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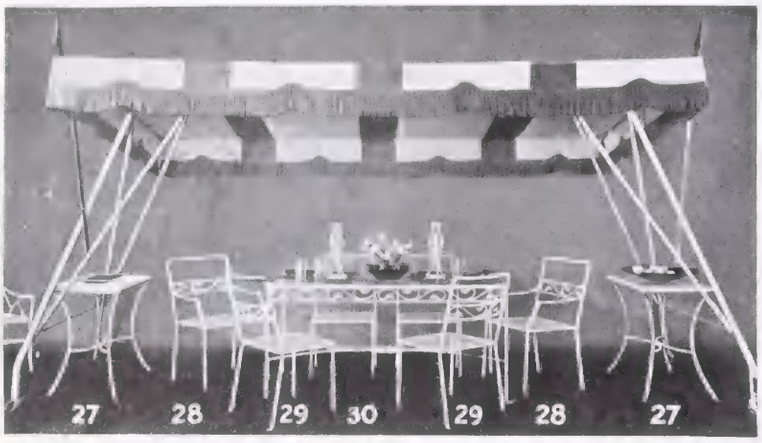

The Porta Shade Canopy, top center, is smart looking and of sufficient size to screen a whole dinner party from the sun's rays. Frame is of metal, simulating bamboo, in any standard color, mounted on easy rolling rubber wheels. Canopy may be had with a white fringe or plain scalloped border. Standard colors for canopy: solid green, blue, yellow, orange, red; or color combinations of white with any standard color stripe, yellow with green, green with yellow, blue with yellow, orange with black, green with orange or blue with red.

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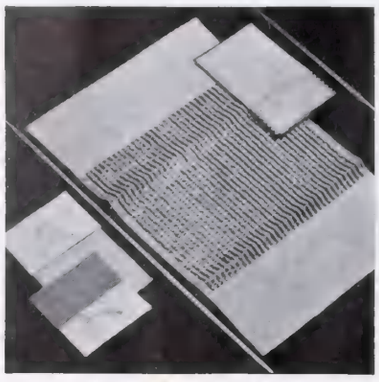
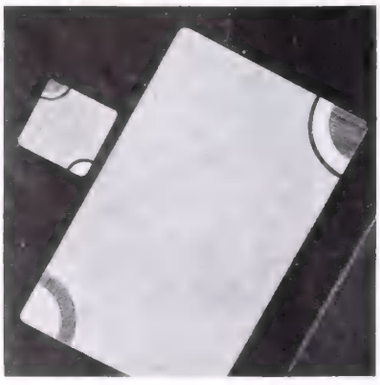


42 The large mat in the picture i eggshell ribbed cellophane handkerchief linen borders, and ha napkin to match. A set of six is Beside them are tea and cocktail kins, made of two pieces of hand chief linen. One side is white and other deep blue; or, as in the cas the tea napkins, lettuce green. can order them in all colors, with ch stitch motifs. The cocktail napkins, instance, have surréaliste cows tasseled tails. The tea napkins are a dozen, the cocktail napkins $7. F Rosomax Campbell, 48 East 49th Str New York.

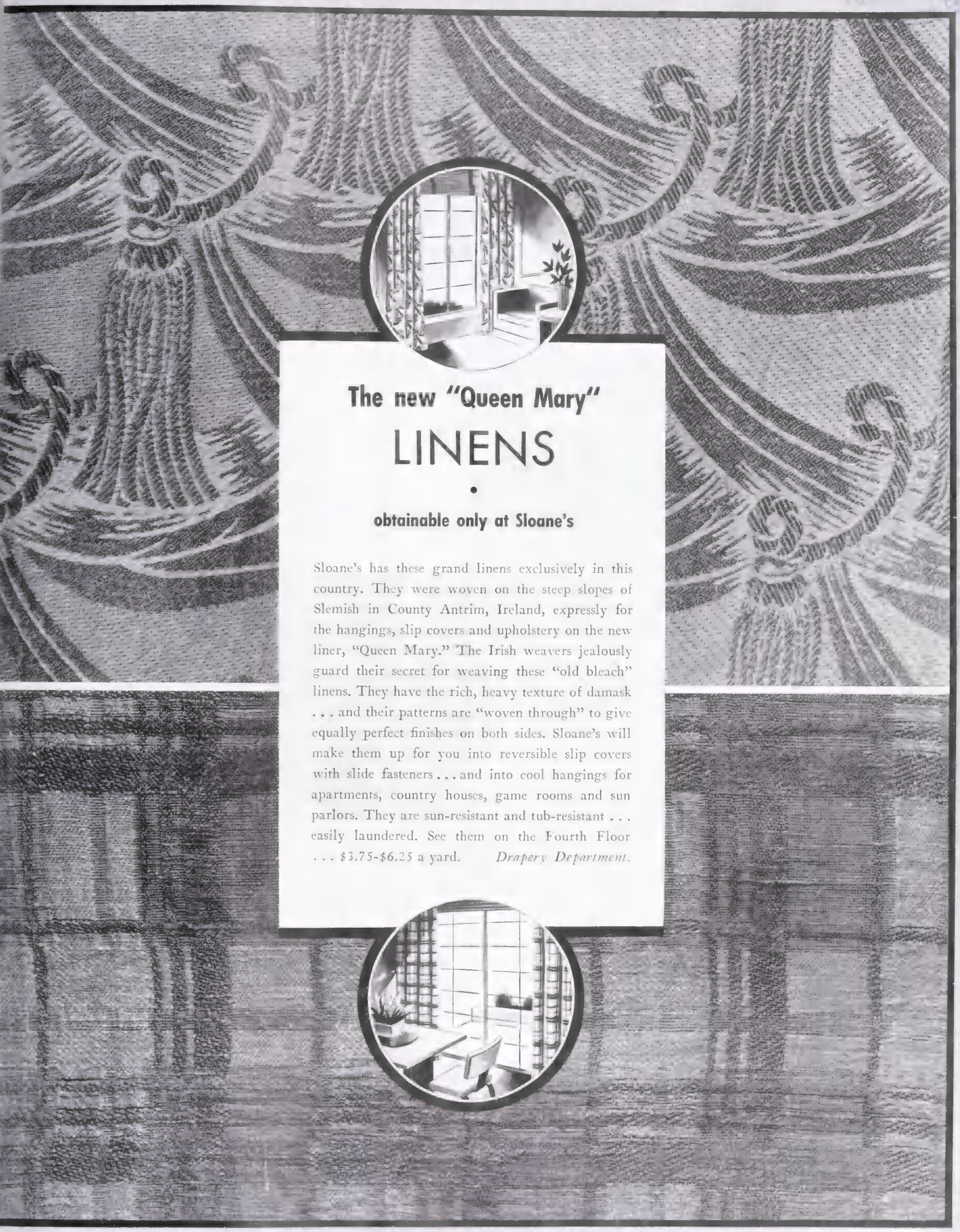
43 We are going to start an organization for the development of more and better steaks. They are one of the few really worthwhile things that civilization has left, and in this day when everybody has nerve storms and psychoanalysis, we feel that the panacea for the age is definitely a two-inch steak. To this end, we offer this steak platter of Argental non-tarnishable metal with an inside plank made of wood and grooved to catch all that lovely juice. Incidentally the wood keeps the metal of the tray from being scratched. This is $10, from McCutcheon, Fifth Avenue at 49th Street, New York.

44 A cast mask of a young girl strange and arresting golden f with a Mayan look to the wide eyes high cheek bones. It is Borghese stands a little over twelve inches h The base is marbleized, black to th the gold mask into more vivid contr If you have a room that calls fo note of sharp accent and you're quite sure what, the chances are this splash of strange gold and bl will lift it from the usual into the forgettable. And don't forget that s pieces as this are very smart this y $10, from Loedi Haultain, 38 East 5 Street, New York.

45 There is one advantage that smoking has over our great-grandfather's snuff-taking habits—you can decorate your house with cigarettes and the things that go with them, and he had to carry his snuff box in his pocket. This little bowl, for instance, is made in France and copied from an old Chelsea piece—the perfect background for our modern cigarettes. And the ashtray in the shape of a wine-taster that matches it is just as decorative. The ashtray has a gold handle which adds to its pleasantly antique appearance. The pair costs $5, from Ruth Berlin, 437 Madison Avenue, New York.



46 The object in table-setting t year seems to be to use anyth but linen. Hemp, string, cellopha aluminum, leather—and now, of things, cork. These cork mats coasters have great distinction, besi their obviously practical advantages washability and long wearing qualit Not only are they trimmed with wo but their texture is particularly inter ing. The wood is in a contrasting sha of brown. The mats are $1.25 each, a the coasters are $6 a dozen. We s gest them as a gay setting for y spring luncheons. Chelten, 859 Lexi ton Avenue, New York.



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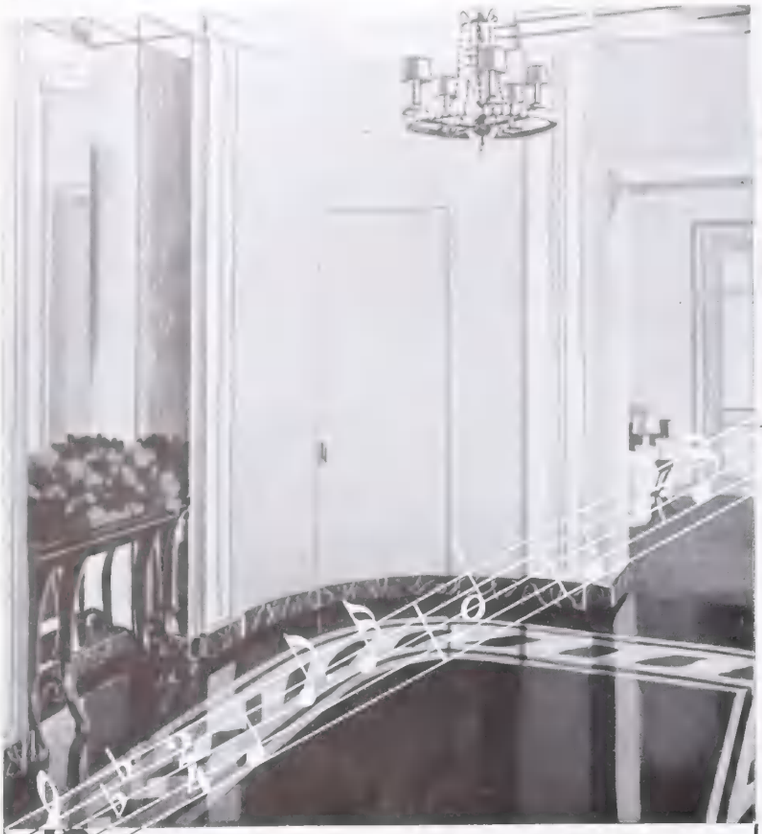

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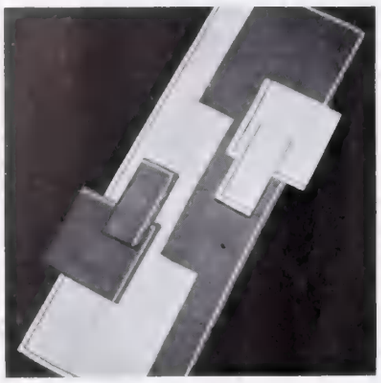
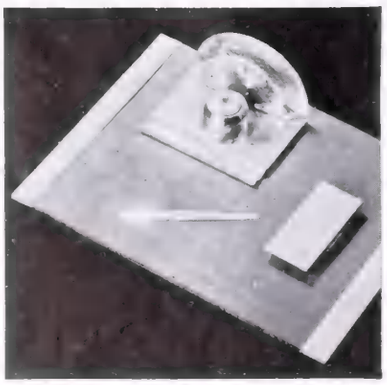


47 There are places that still t table things out of linen—and fectly beautiful things, too. The lu eon set illustrated is in burgundy white. The runner is half-and-half, geometric design, and there are doilies and napkins in white and in burgundy—the whole thing g a pleasantly illogical cap-à-pie el If burgundy doesn't fit into your ticular scheme of things, the sam is made in twenty-two different c both pastel and deep shades, so can find a scheme you like. The s $16.50, and comes from Mosse, Fifth Avenue, New York.

48 We love the expressions on the faces of the animal kingdom—or such of it as reaches the decorating field. That may have been one reason why this pottery duck (or *is* it a duck?) won our heart at once. The wistful look seems to imply a burning desire to be of service to humanity, even as a gravy boat or the proud bearer of Hollandaise sauce. The spoon makes his tail, and his coloring is grayish, with touches of blue and green—very gay. Pottery, you remember, is one of the season's big style notes in decoration. Complete with spoon, $3.50. From Gerard, 48 East 48th Street, New York.

49 There are several things you give a bride which will make bless your name forever more. And of them is crystal—definitely the ding present de luxe. These glasses of hand-cut lead crystal, and when snap your fingers against the rims sound like chimes, so clear and like is their ring. They are, as you have suspected, Swedish. The go are $55 a dozen, the champagne gl also $55, and the claret glasses $ dozen. They make a gift which wi ways be treasured. They can be bo from the Orrefors Glassware Shop West 57th Street, New York City

50 There is something about boats that always makes people feel pleasant—(even people who shudder at the mention of a ground swell). Perhaps it's just that boats are romantic. But whatever it is, they lend glamour to almost any decorative scheme. These are made of blue glass and boast neither sails nor twentieth century turbines. But they will hold your flowers and make a particularly charming table decoration. There are two sizes; the larger one is $2 and the smaller $1.25. Just the thing for unusual arrangements of small blooms. They come from Irene Hayes, 273 Park Avenue, New York City.



51 As long as you can get desk like this one, letter writing never be a lost art. We will eve so far as to say that writing check be a pleasure on a blotter frame gleaming Argental metal. (Your imprecations will fail to tarnish Even opening bills—with this opener—can be, if not exactly a ure, at least bearable. There's a blotter too, and a handsome rack inkwell combined. All this would you a pleasant feeling of smartness efficiency, which you probably ne this post-income-tax month. $17. C ton's, 437 Fifth Avenue, New York

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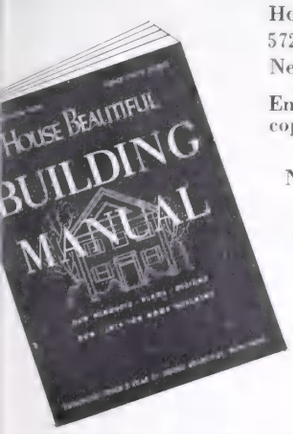

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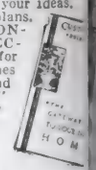

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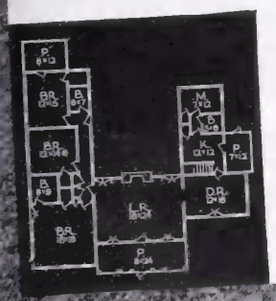

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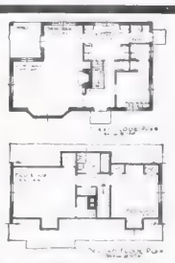

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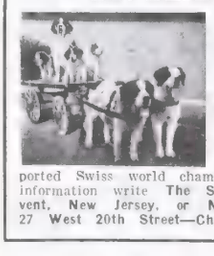

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TAUSKEY

Slitrig Tinker of Heatherden, outstanding winner among Dandie Dinmonts, owned by the Heatherden Kennels of Miss Esther Bird at Greenwich, Conn.

WESTMINSTER. Colorful competition marked the closing stages of the Westminster Kennel Club's sixtieth annual dog show in Madison Square Garden. In the number of individual specimens on the benches, in the daily attendance and interest in the judging, the exhibition exceeded all previous figures. It was a kaleidoscopic picture of color and movement that was presented in the final event—the judging of best in show—when the main arena was surrounded by enthusiastic thousands intent on every movement in the big ring in which C. Frederick Neilson of Shrewsbury, N. J., passed on the merits of the six variety group winners that had worked their way upward through three days of strenuous competition. It was a tense moment when he gave the highest honors to St. Margaret Magnificent of Clairedale, grand Sealyham terrier dog, owned by the Clairedale Kennels of Mr. and Mrs. W. O. Penney, of Riverhead, Long Island, and handled by Leonard Brumby of Hicksville, Long Island. Partisanship ran high during those last thrilling moments and the spectators did not make it a unanimous verdict. That is usually the case when every breed has its own keen supporters, all with nerves strung as taut a bowstring. After all, it is a spor event and the verdict should be ac ed in a spirit of sportsmanship. J ing of the variety groups and be show at most is a spectacle, staged the pleasure of the spectators—a attraction, frankly. Each of t awards represents the personal opi of one individual and the ultimate cision represents nothing that is clusive. St. Margaret Magnificent entitled to his victory. The son of Margaret Showman and Burdon B just two years old this month, is a t cal Sealyham terrier and was show coat and condition that gained premier honors among the many rier breeds. It was notable, too, Magnificent, teamed with his ken mate, St. Margaret Sweetness of Cla dale, gained the trophy for the brace in the show. To Mrs. R. Bondy of Goldens Bridge, N. Y., w the prize for the best team in the s for her wire-haired fox terriers Row of Wildoaks, Hunter of Wildo Superb of Wildoaks and Startling prise of Wildoaks. In the eyes of numerable breeders of dogs in country the most prized award is James Mortimer Memorial Trophy

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American-bred dog in the ex- This was awarded to the su- ier Champion Mr. Reynal's shown by Amory L. Haskell ank, N. J. This is a breed of neage with a continuous his- gh many centuries, although, ely, few representatives adorn es at today's dog shows.

ster has really reached the e number of its entries. Madi- re Garden is unsuited to a ibition and until a proper s available the Club perforce late comers. This is regret- ce Westminster's great show open to the world and none turned away.

DINMONT TERRIERS. Out of and England and the Border- ween have sprung many of nent breeds of dogs of today. none is more fascinating than e Dinmont terrier, which first idespread fame through Sir ott in "Guy Mannering." The the breed is controversial and ks make interesting reading. s the Dandie Dinmont is," h, "he has caused more in- n many others of larger and more imposing size. There is a charm in the name . . ." Truly, in name, in conformation and coloration he is unusual. In his earliest days he was the terrier of the farmers, the tinkers and the gypsies, trained to the fox and the badger and an inveterate vermin killer. Those traits inbred from his earliest days he has never lost and today he is as game as any of the terrier breeds. To them, however, he has added other characteristics which have made him dear to the hearts of his fanciers. While the Dandie Dinmont has been recognized, bred and shown in the United States for many years, the breed never has had a large following here, possibly because his virtues have not been broadcast and he is not often exhibited except at the larger shows. A decade and more ago there were seldom more than half a dozen entered. Now, however, the Dandies appear to be coming into their own and at the last Westminster no fewer than sixteen were on the benches. Best of them was Slitrig Tinker of Heatherden, shown by the Heatherden Kennels of Greenwich, Conn. He was the winning dog and went on to best of winners and best of breed. Reserve was the homebred Donaldbain of Ruffcote, shown by Mrs. Richard H. John-

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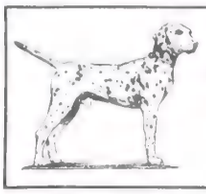

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ston of Silver Spring, Md. Mrs. Johnston also showed the winning bitch, Champion Allspice o' the Ark, Heatherden being reserve with Alpine Nymph of Heatherden. The Dandie Dinmont is different from all other terriers in appearance and invariably attracts attention wherever he appears. His long body, rounded lines, large, full-domed head with its invariable topknot are striking characteristics. He is a small terrier and fits admirably into a limited environment. He requires a minimum of attention other than a daily brushing and combing. He is smart, always ready for sport, and his future seems assured here.

FIELD TRIAL SPANIELS. Sport in the field with spaniels—more especially with cockers and English springers—has developed amazingly in the last decade in the East and middle West sections of the United States. Field trials for the two breeds have attracted wide attention and have brought to public notice their splendid hunting qualities. That field trials have played a most important part in promoting the popularity of spaniels is unquestioned. Cockers make up the second largest breed in point of numbers registered in this country, having forged ahead of the wire-haired fox terriers and being surpassed only by the ever-popular Boston terrier. The latter, during 1935, maintained its lead over all other breeds for the seventh consecutive year. Springers have ranged to the front amazingly in the last decade and a half, largely through the efforts of the English Springer Spaniel Field Trial Association. Before that time they were rarely seen on the benches. In 1923 only fifteen were exhibited at Westminster, whereas this year there were sixty-two. It is notable that an American-bred dog entered in the field trial class only was awarded best of breed honors. A further incentive to springer enthusiasts is the challenge trophy offered by Eltinge F. Warner of New York City to be awarded annually to the dog considered to have done the most outstanding work in the field trials of that year. It is a beautiful silver cup surmounted by a sculptured model of Fleet of Falcon Hill, owned by Henry L. Ferguson of Fishers Island, N. Y., which was selected as one of the most typical of the breed. It developed that Fleet of Falcon Hill was to be the winner of the first leg on the trophy, having been selected by a vote of all the judges officiating in the various field trial meetings. It is believed that this trophy will fill a need that has been evident for some time, as the winner will be to all intents the champion of the year, his title being based on the results of all the trials of the preceding year and not on a single championship meeting, as has been attempted in England. In the latter plan the element of luck is too great a factor. The owner of the winner each year will receive a smaller cup to retain as his personal property.

ANOTHER NEW BREED. At a recent meeting the directors of the American Kennel Club admitted to registration in the stud book the Norwich terrier, which is supposed to have originated in Cambridge, England, in the latter part of the nineteenth century. Little is known of its antecedents; but the original rough little terrier probably has been crossed a number of times with other terrier breeds. There are two varieties at present—the prick-eared and the drop-eared—and from matings of these have resulted the Norwich terrier as he is seen on the benches at the English shows today. The Norwich terrier is a game little fellow, essentially a one-man dog. They have been proved useful gundogs; the thickest covers have no terrors for them, they have keen noses and are good retrievers. They weigh ten to fourteen pounds, have short, powerful legs and various colors are recognized, although white is not considered desirable. The coat is very hard and wiry, absolutely straight and lies much closer to the body than a cairn's. In general appearance the Norwich terrier is a small, low and keen dog, extremely active, with a good disposition and hardy constitution. Very few have been seen on this side of the Atlantic.

COALS TO NEWCASTLE. It is indeed heartening to American breeders to learn that England is coming here for breeding stock and show specimens, reversing the current that has long been flowing toward our shores. Recent exportations have included a Great Pyrenees, a Russian wolfhound and a Chesapeake Bay retriever. The story of the former is especially interesting, since the breed is a comparative newcomer here. Mr. and Mrs. Francis V. Crane of Needham, Mass., were the first importers of the massive French dog and have been our most successful breeders. They have sent to England a puppy bitch by their Champion Patou-Champion Aspe du Pic du Jer. The fame of our Chesapeakes has spread among English retriever fanciers and more are likely to be bought from us. The Boston terrier is making much progress on the other side and many fine specimens have been exported during the last year. Among our other exports have been miniature schnauzers, Irish wolfhounds and wire-haired fox-terriers.

THAT NEW PUPPY. Rail transportation is being improved from year to year. In no department has the change been more satisfactory than in the shipment of dogs. Now the express companies solicit dog business, which has increased tremendously. If the new puppy comes by express it is certain that he has received reasonable care en route. But it should be realized that the effect of a rail journey on a young dog is far more serious than on a veteran show traveler, especially on his nervous system. Remember that the little fellow has been separated from mother and brothers and sisters and the only environment that he has ever known and has been through a harrowing experience on the journey. Reassurance and quiet are what he needs more than anything else on his arrival in his new home. First give him a drink of milk from which the chill has been taken; then a little walk for exercise after his cramped quarters and an opportunity to attend to his needs. The puppy should not be overhandled, should be permitted to become acquainted with his new home in his own way. Introduce him to his own bed immediately and let him rest there.

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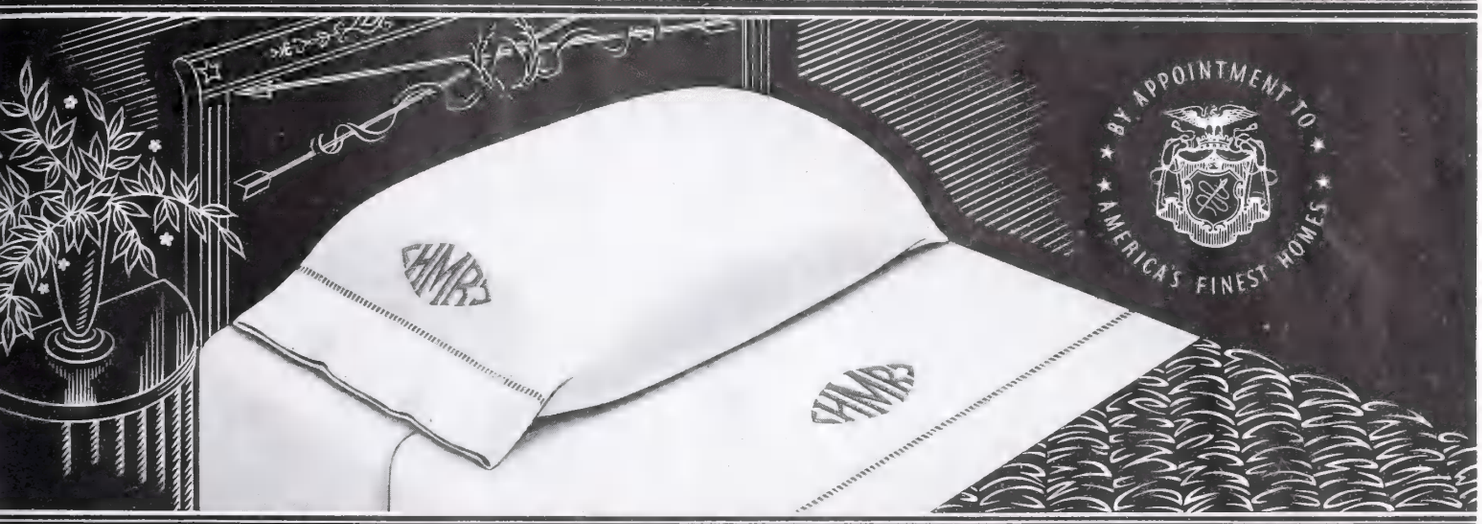

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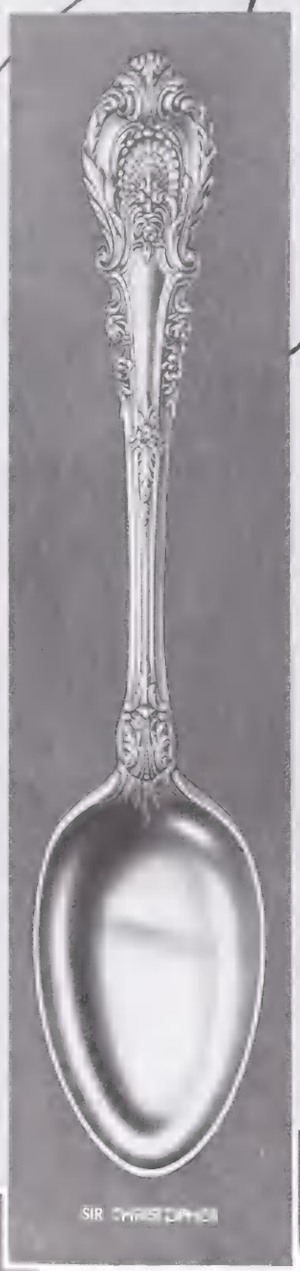

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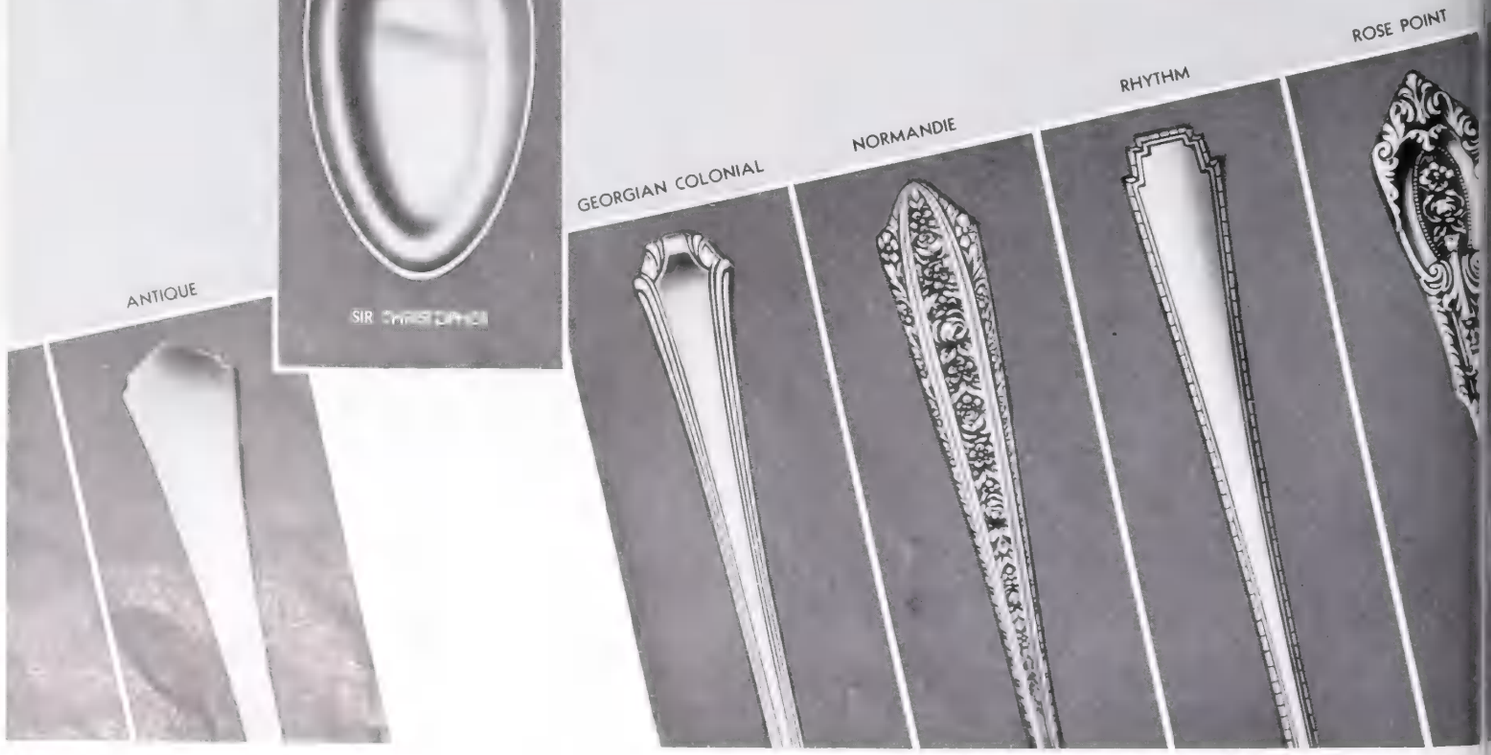

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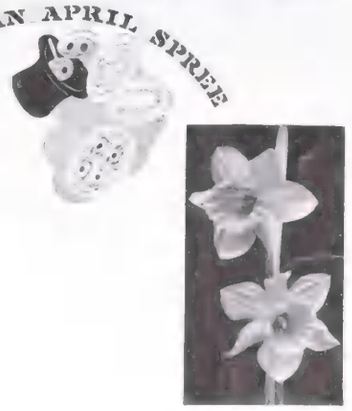

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RESENTING THE BRIDE'S HOUSE

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GENERAL

pet cushion	Clinton Carpet Co.
ixtures	Lightolier Company
s for uphol-	Consolidated Trimming
nd draperies	Corp.
ion	James J. Ryan
	Joseph Corregano
work	Riverside Electric Co.

THE ENTRANCE

	Smyser-Royer Co.
blind	The Columbia Mills, Inc.

THE FOYER

ring, linoleum	Armstrong Cork Co.
ring, paint	The Sherwin-Williams Co.
	The Cassard Romano Co., Inc.
y fabric	Stroheim & Romann
mirror,	Libbey-Owens-Ford Glass Co.;
roof and	installed by Semon, Bache
roof	
nd ivy	California Artificial Flower
	Co.

THE LIVING ROOM

	Alexander Smith & Sons
ring, paint	The Sherwin-Williams Co.
d fireplace	Wm. H. Jackson Company
ent	
blinds	The Columbia Mills, Inc.
	Robert W. Irwin Co., Inc.
y and drapery	Stroheim & Romann
usette"	Winter & Co.
e	Seth Thomas Clock Co.
ps	Mutual-Sunset Lamp Mfg. Co.
irror, wall	Friedman Bros.
e	
es	Pitt Petri, Inc.
offee service	The Gorham Company

THE HALL

	Alexander Smith & Sons
ring, paint	The Sherwin-Williams Co.
	The Cassard Romano Co., Inc.

THE POWDER ROOM

	Charles P. Cochrane Co.
int, "Wallhide"	Pittsburgh Plate Glass Co.
	Pittsburgh Plate Glass Co.
	Charak Furniture Co.
holstery	H. B. Lehman-Connor Co., Inc.
	Helena Rubinstein

THE GUEST BEDROOM

	Charles P. Cochrane Co.
Vall-Tex"	Columbus Coated Fabrics
blinds, "Pella"	Rolscreen Co.
	W. F. Whitney Co.
y fabric (chairs)	Fincastle Fabrics,
	Louisville Textiles, Inc.
l, draperies	Jane Smith, Inc.
ir" 2-part	Manufactured by Charles
mattress	Karr Co.
	Made by Charles P. Rogers
	& Co., Inc.
d accessories	Olivette Falls, Inc.
lles	Hammacher, Schlemmer
	Seth Thomas Clock Co.

THE BATHROOM

ring, linoleum	Armstrong Cork Co.
arrara" glass	Studio of Creative Design,
	Pittsburgh Plate Glass Co.
	Pittsburgh Plate Glass Co.
blinds	The Columbia Mills, Inc.
fixtures, bath	Standard Sanitary
atory and toilet	Manufacturing Co.
rtain	I. B. Kleinert Rubber Co.
Bathroom cabinet, rods, tub rack, accessories	Hammacher, Schlemmer
Towels	Mosse, Inc.
Glass curtains	Celanese Corp. of America
Draperies	I. B. Kleinert Rubber Co.
Cosmetics	Helena Rubinstein
Listerine products	Lambert Pharmacal Co.

THE DRESSING ROOM

Carpet	Karastan Rug Mills, Inc.
Wall covering, paper	Richard E. Thibaut, Inc.
Venetian blinds	The Columbia Mills, Inc.
Furniture	Designed by Mme. Helena Rubinstein
	Manufactured by The Cassard Romano Co., Inc.
Draperies	Celanese Corp. of America
Clock	Seth Thomas Clock Co.
Dressing table mirror	Hammacher, Schlemmer
Closet	Designed and equipped by R. H. Macy & Co., Inc.
Cosmetics	Helena Rubinstein

THE MASTER BEDROOM

Carpet	Karastan Rug Mills, Inc.
Wall covering, paper	Richard E. Thibaut, Inc.
Mantel, equipment	Wm. H. Jackson Company
"Evalast" mirror	Libbey-Owens-Ford Glass Co.; installed by Semon, Bache
Venetian blinds	The Columbia Mills, Inc.
Furniture	The Cassard Romano Co., Inc.
Fabrics	Stroheim & Romann
	Celanese Corp. of America
	H. B. Lehman-Connor Co., Inc.
Glass curtains	Quaker Lace Co.
Glass curtain rods	Friedman Bros.
Mattress and box spring, Perfect Sleeper	Sleeper Products, Inc.
Door handles	Hammacher, Schlemmer
Table lamps	Mutual-Sunset Lamp Mfg. Co.
Chaise longue throw and pillow	Carlin Comforts, Inc.
Dresser silver	R. Wallace & Sons Mfg. Co.
Clock	General Electric Co.
Cosmetics	Helena Rubinstein

THE LINEN CLOSET AND HALL

Design and equipment	R. H. Macy & Co., Inc.
Carpet	Karastan Rug Mills, Inc.
Wall covering, paper	Richard E. Thibaut, Inc.
Blankets	North Star Woolen Mill Co.
Sheets and pillow cases	Utica & Mohawk Cotton Mills, Inc.
	Wamsutta Mills
"Crown Taffeta" comfortables	The Palmer Bros. Co.
"Martex" Turkish towels	Wellington, Sears & Co.
Other linens	R. H. Macy & Co., Inc.

THE TERRACE

Fence	Anchor Post Fence Co.
Furniture	Hammacher, Schlemmer

THE SOLARIUM

Greenhouse	Lord & Burnham Co.
Floor, "Accotile"	Armstrong Cork Co.
Furniture	Grand Central Wicker Shop
Upholstery fabric	H. B. Lehman-Connor Co., Inc.
Special plant lights	Lord & Burnham Co.
Clock	Seth Thomas Clock Co.
Planting	Bobbink & Atkins

THE BAR

Design and equipment	Lewis & Conger
Floor covering, cork	Armstrong Cork Co.
Wall covering, paper	Richard E. Thibaut, Inc.
Venetian blinds, "Pella"	Rolscreen Co.
Furniture	Lewis & Conger
Upholstery fabric	H. B. Lehman-Connor Co., Inc.
Wines and spirits	Bellows & Co., Inc.
Accessories	Fostoria Glass Co.
	Kensington, Inc.
	International Silver Co.
Clock	Seth Thomas Clock Co.

THE LIBRARY

Carpet	Alexander Smith & Sons
Wall covering, cork	Armstrong Cork Co.
Shades	Mayfair Shade Corp.
Fireplace equipment and marble facing	Wm. H. Jackson Company
"Evalast" mirror	Libbey-Owens-Ford Glass Co.; installed by Semon, Bache
Bamboo valance	Friedman Bros.
Furniture	Charak Furniture Co.
Upholstery and drapery fabrics	Stroheim & Romann
Lamps	Sunset-Mutual Lamp Mfg. Co.
Books	Brentano's Book Stores, Inc.
Accessories	Mary Ryan, Inc.
Stationery	Z. & W. M. Crane, Inc.
Clock	Seth Thomas Clock Co.

THE DINING ROOM

Carpet	Alexander Smith & Sons
Walls, paint, "Wallhide"	Pittsburgh Plate Glass Co.
Fireplace equipment	Wm. H. Jackson Company
Venetian blinds, "Pella"	Rolscreen Co.
Mirror	Pittsburgh Plate Glass Co.
Furniture	Charak Furniture Co.
All fabrics	H. B. Lehman-Connor Co., Inc.
Accessories	Pitt Petri, Inc.

THE BREAKFAST ROOM

Floor, linoleum	Armstrong Cork Co.
Wall covering, paper	Richard E. Thibaut, Inc.
Shades	Mayfair Shade Corp.
Furniture	B. Altman & Co.
Draperies	Fincastle Fabrics, Louisville Textiles, Inc.
China	Josiah Wedgwood & Sons
	Copeland & Thompson, Inc. (Spode)
	Oneida Community, Ltd.
	Onondaga Pottery Company (Syracuse China)
	Pacific Clay Products
Glassware	Josiah Wedgwood & Sons
	Fostoria Glass Co.
Hardware	Hammacher, Schlemmer
Clock	Seth Thomas Clock Co.
Silver Flatware Display Sterling:	International Silver Co.
	R. Wallace & Sons Mfg. Co.
	Reed & Barton, Dominick & Haff
	The Gorham Company
	The Alvin Corporation
	Manchester Silver Co.
	Rogers, Lunt & Bowlen Co.
	Towle Mfg. Co.
	Watson Co.
Plate:	R. Wallace & Sons Mfg. Co.
	Reed & Barton, Dominick & Haff
	Oneida Community, Ltd.
	William A. Rogers, Ltd.
	The Gorham Company

THE KITCHEN

Floor covering, linoleum	Armstrong Cork Co.
Walls, "Vitrolite"	Libbey-Owens-Ford Glass Co.
Venetian blinds	The Columbia Mills, Inc.
Stove, dishwasher, refrigerator	General Electric-Rex Cole
Cabinets, Monel metal counters	Excel Metal Cabinet Co.
Monel metal table and range tops	International Nickel Co., Inc.
Furniture and utensils	Hammacher, Schlemmer
Coffee maker, toaster, vacuum cleaner, mixer	General Electric Co., Hot Point Appliance Division
Clock	General Electric Co.

THE HEATER ROOM

Air conditioner, oil furnace	General Electric Co., Air Conditioning Department
Shade	Mayfair Shade Corp.

THE LIVING ROOM of the Bride's House is sheer flattery—a room in which you will always look your best. Rosy terra cotta walls and pale antiqued woodwork are the foundation. And white does the rest—upholstery, curtains, lamps. Navy blue braid accents the curtains, and the deep red of the portrait strikes a strong color-note. The semi-circular Regency foyer, below, has mirrors on the opposite walls. The walls are grayed chartreuse.

The pleasure of your company
is requested
at The Bride's House of 1936
at the Savoy-Plaza
11 East 58th Street, New York

At Home
April first to July first
Nine to five o'clock except Sundays

THE BRIDE'S HOUSE

MARRYING seems to be a human failing which reaches its peak in the spring. And so every spring we (observing Nature) build a house—the Bride's House. The Bride's House is the result of our search for the best in decoration; but it is, first, last and always, a house to live in. (As a matter of fact, we want to settle right down in it ourselves.) It's not just a series of exhibition rooms, but a whole house, anned as a house and filled from floor to ceiling with ideas -ideas—ideas.

Notice the fabrics, for example. The crinkled satin curtains the living room . . . the beige velveteen in the library . . . otice the exciting new use of bamboo . . . the blond woods . the white leather. And if you don't want to go straight in ıd begin to get breakfast in the kitchen, you deserve to be omeless.

And please observe: You don't have to be a bride to be rilled by the Bride's House. The ideas in it will go straight the imaginations—and the homes—of grandmothers and rls, business ladies and bachelors.

This year the decorating firm of Jane Smith, Inc., has joined ith Frances Taylor Heard and Ottilie Heuer of HOUSE

EMELIE DANIELSON

The walnut bar, in the upper right hand corner, has for its background Chinese silver rice paper, and a mirrored niche that reflects glasses, bottles, and the chartreuse bench opposite. Below, the terrace and beyond it the solarium, which is also a greenhouse. The terrace furniture is of white wrought iron, with navy blue and white coverings. In the solarium, natural rattan furniture is upholstered in red, white and blue. Around the walls are plant benches, and the floor is covered with waterproof Accotile.

BEAUTIFUL, and the architect, Wallace Walton Heath, in creating the Bride's House of 1936. Its door opens on April first in the Savoy-Plaza Hotel, New York (the special entrance is at 11 East 58th Street), and will stay open until the last day of June. There are ten lovely rooms to be seen and in these pages we will take you on a sort of spiritually conducted tour of this setting for a bride. Of course, no matter how hard we try, our most vivid descriptions and our loveliest illustrations can hardly do justice to the actual house. So if you can come, do. But if you can't, come with us now.

You approach the house as though you were coming up the garden path, and you see that it is of white-washed brick. At the door is a small cast-iron portico, cut out in an acorn and oak-leaf design, and painted white—as welcoming as a door can be. From the portico, you step into a circular foyer, Regency in character, and as smart as a brand-new Easter bonnet. The walls are a grayed chartreuse and the floor is covered with linoleum, patterned in gray, black and white. In a mirrored niche is a Regency plant stand, lighted from within (and no Regency belle ever had an idea as chic as that one). There are, too, a Regency bench and console.

From the foyer you catch a tempting glimpse of the living room. Go through the door and you will see it just as it is painted on the frontispiece —a room that welcomes gaiety, that is flattering to any woman, bride or not. It is, in fact, the perfect setting for a hostess. White upholstery and lamps and curtains sparkle against the dull rose of terra cotta walls and the dim, soft texture of antiqued pine woodwork. The mantel is a beauty—a really old carved one of Georgian pine. Sofas and chairs are upholstered in white, with accents of navy blue. The long curtains at the wide window

E DINING ROOM

A background for gaiety—this modern dining room with its gracious curves and restrained simplicity. The smoky walls are a perfect foil for the blond holly furniture and the brilliant upholstery. And notice particularly the other color accents—the flowers, the two black heads (the picture shows only one), even the antique satin curtains, reflected in the mirrored niche over the mantel. And gentlemen guests will view with special approval the chairs—for every one of the six has arms!

You feel hospitality in every line of the guest bedroom, charming in its Colonial simplicity. One of the most delightful details in the room is the use of blue ribbon insertion in the embroidered batiste bedspread. On the opposite page, details distinguish the master's bedroom: icy crystal chandelier, French trumeau mirror over the mantel, and the consoles, each with its lamp, flanking the bed.

THE GUEST BEDROOM

MASTER'S BEDROOM

ROBERT M. SCHROYER

are of crinkled white satin. White shaded lamps flank the sofa. The furniture is mahogany, and one of the most interesting things in the room is the round desk by the window—an adaptation of a Georgian desk. As you cross the room to the opposite door don't miss the bowl of feathers amusingly used instead of flowers on the low round coffee table placed before the fireplace, within comfortable reach of the chaise longue and chairs.

When you are finally lured away from the living room, you'll find yourself in a little hall. Straight ahead is the powder room, and to your right the guest room—but look at the powder room first. You'll notice the dressing table at once, because it will, beyond question, make you covetous (unless perhaps you're one of our masculine guests). It's upholstered in white leather, trimmed with strips of navy blue and white leather braided into one narrow strip—*and* it has a glass top, with indirect lighting beneath the glass. Go on looking, and you'll see that the room itself is octagonal. Four of the walls are really doors, covered in white leather, and the other four have flesh-pink mirror panels on

ROBERT M. SCHROYER

At the upper right, the powder room, with its white leather and mirrored panels, invites feminine guests. At the left, the bride's dressing room. The dressing table is of pale pine, and the bench is red satin. The bride's linen closet is a delight (in the center photograph) with its piles of green and white linen. Below, pale blue towels with dark blue monograms hang on crystal rods in the bathroom.

EMELIE DANIELSON

them, with a sand-blasted design. The ch
and two benches are upholstered like
dressing table in white leather. And do
look doubtful, because the leather is wa
able (Mrs. Smith saw to that) and co
sequently it is completely practical as w
as tremendously smart.

Now turn to the right in the little ha
and you find the guest room in front
you. If you were a guest in the house, y
would feel—not "at home," because h
the fun of visiting is in *not* feeling at ho
—but at ease, for it is a Colonial roo
and filled with hospitality. You'll not
that in spite of the wall covering the co
of sunshine, the crisp white canopy ruf
and curtains of embroidered batiste, in sp
of its powder blue carpet and tie-bac
there is nothing naïve about the room, n
is it overwhelmingly feminine. The fur
ture is maple; and Mrs. Smith has m
aged to infuse into the whole room
simple charm that is inherent in Colon
decoration, so that any guest of any a
will be happy in it. Notice particularly
window in the fourth side of the roo
which seems to be set in a niche. When y
look closely, you see that actually it
flanked by two white-painted closets, w
paneled doors. Between these closets a
under the window is the maple dress
table and its companion bench.

Between the guest room and the maste
bedroom, which is just beyond, are
bathroom and the bride's dressing roo
The bathroom is as cool as water, all
tones of clear gray and ivory. The gr
Carrara glass that lines the shower and
bathtub niche is what is known as "b
glass"—that is, every corner is curved.
that there are no angles. The fittings
of cut crystal and the white ninon curta
are trimmed with crystal ball fringe, w
over-drapes of satin-dotted rubberized si

Next to the (*Continued on page 9*

LIBRARY

Sanctuary for the man of the house. Polished cork walls, mahogany furniture of the eighteenth century and many books all contribute to the masculinity of this room. Flowered chintz and white and parchment shades lighten it. But the feeling of solidity and comfort remain, in deep chairs and plain, rough fabrics, in the many quiet shades of brown, and most especially in the use of bamboo that marks the moldings and cornices and dadoes. Here in this room, only the mirror is feminine!

THE VARIETIES SHOWN: Each of the Narcissus represents an outstanding specimen among the different types. The group just above is of Croesus, an Incomparabilis. Top of the page are three blooms of the Incomparabilis named after Irene Bordoni. On the opposite page, the top one is Anna Croft, a Barrii, with trumpet crinkled and frilled. Next is Mrs. R. O. Backhouse, Leedsii, one of the famous pink Narcissus. The perianth, or outer petals, is ivory white; the trumpet bears the color. Next is Helios, with a pale orange cup. Last is Lord Wellington, one of the finest of the giant trumpet Narcissus, and in the circle is the new Triumphator, Barrii in type, with a reddish cup

FLOWER OF MANY FACES

NARCISSUS

THIS month Narcissus burst forth, the first major display of spring. Gaze upon them with an observing eye. Hybridizers have brought changes to these flowers. Unless you are already familiar with the newer and finer varieties your early garden is missing a vast amount of beauty.

The Narcissus is a flower of many faces. It is not hard to know the principal ones. The Royal Horticultural Society of Great Britain has created eleven divisions to classify the different types, and most of these are subdivided again to express variations which still stick to the type. Until you are a specialist you will not recognize all of the distinguishing marks (sometimes, indeed, it is hard for the experts to classify exactly). Classes are based on color, on comparative length of trumpet, cup or crown and perianth (the circle of petals which is the fringe of the flower), and sometimes on a frankly different appearance. Order from several types and you will have started on your way as a collector. Try some of the trumpet, *incomparabilis*, *barrii* and *leedsii* types, at least.

Bulbs are not usually ordered till early summer and are planted from August on, the earlier the better. But spring, when they are all in bloom, is the golden opportunity to make your selection and be sure that the varieties you choose represent the newer strains. Hybridizing efforts have increased size in many types, brought new and warmer colors into cups, crowns and trumpets (as in the famous "pink" Narcissus, Mrs. R. O. Backhouse, a *leedsii*, and Lovenest, an *incomparabilis*, which have been sensations in flower shows wherever exhibited). Rock garden needs have also made available many of the hitherto rare miniature Narcissus, such as *N. minimus*, *N. minor* and *N. triandrus*.

Incidentally, in case you are puzzled as to whether they are Narcissus or Daffodils, you may use either name with perfect correctness. Narcissus is the Latin name, Daffodil the English one. Both apply to all of the different types.

AIDS TO MAIDS

WHAT EVERY BRIDE SHOULD KNOW ABOUT THE SERVANT PROBLEM

WASHABLE BLACK RAYON HAS A SHEER WHITE APRON. FROM SAKS-FIFTH AVENUE

THE Servant Problem is one of those things that has a strange and secret fascination for every woman who ever engaged a maid. And yet, in spite of its fascinations, it often seems as difficult to solve as the fourth dimension. A steady procession of Bridgets, Marys, Huldas and Kates can prove very unsteadying to a young housekeeper, and disillusioning even to an older one.

It is, however, a problem that can be solved—but, paradoxically, the solution depends much more upon the mistress than upon the maid. The days when a maid worked from dawn till long after dark, for almost no wages, slept in a tiny stuffy room under the eaves, and belonged to the family for life are certainly gone. But that doesn't mean that we can never have satisfactory servants again. We can—provided that you, as a mistress, achieve four things: a knowledge of what should be expected from your maid, whatever her position in the household; the moral strength to demand these things; complete coöperation with your maid, in every detail from her dusters to her day off; and a little luck tempered with a good deal of judgment in engaging her in the first place.

Let's suppose that your housekeeping life is just beginning. You are a bride and a brand-new employer—and you have discovered, to your vast amazement, that you can remember practically nothing of the way your mother managed her well-run house. Apparently her servants appeared casually out of the ether.

But let's further suppose that, driven to it, you have finally braved the horrors of an employment agency and have found Anna, who is willing—at your salary—to put her life in your hands. She is, let us say, young, rather attractive and moderately experienced. Her references (which we admit at once prove nothing except the probability that she is not wanted by the police) state with a certain reserved enthusiasm that she is clean, honest, good-tempered, a hard worker and above all an excellent cook. You have hired her, naturally, because of the accent on cooking, and that was wise of you. One way to marital success is through Anna's cooking.

CHAMBRAY DRESS AND AN APRON BANDED WITH CHAMBRAY. MACY

Having brought Anna home to a cheerful, pleasant room of her own, with enough closet space, plenty of blankets, towels and soap and a bed that is really comfortable, you can now begin solving the Servant Problem.

Sooner or later—and it had better be sooner—you are going to have to decide about uniforms. If you are starting from scratch, with no store of uniforms to draw from, you will need from four to six day uniforms of chambray or heavy cotton. The nicest are finely checked or striped in green or rose or blue with attached white collars and cuffs. The plain white work aprons that are worn over them are trimmed with a narrow band of matching chambray. (These are from Macy.) After four o'clock in the afternoon—unless Anna is doing active work—and for all formal service, a simple, well-cut uniform of rayon or crêpe de chine is correct. This may be in the traditional black, or it may be in a dark shade of wine or blue or green. Except in summer, or in a country house, a light color for a formal uniform always looks a little out of place. Our favorite is a washable rayon uniform with cross-bar net collars and cuffs. You can buy matching aprons to wear with these. (They are at Saks-Fifth Avenue.) And if you are really clever, you will sew snaps on every uniform and its collars and cuffs before you give them to your maid; for in a one-maid house there is seldom time for tacking—and a hurried safety-pinning never makes for trimness. Two formal uniforms and at least three sets of aprons, collars and cuffs will be enough. Finally, be sure (*Continued on page* 118)

WHITE APRON TRIMMED WITH GREEN RICK-RACK. AT SAKS-FIFTH AVENUE

THE CHINTZES, OPPOSITE, HAVE BEEN REPRODUCED BY McCUTCHEON FROM THE ORIGINAL DESIG

AT THE TOP, AN OLD ENGLISH PATTERN OF LILIES AND PHLOX. 36 INCHES WIDE, $1 A YA

RIGHT, ANOTHER ENGLISH DESIGN, OVER A HUNDRED YEARS OLD. 50 INCHES WIDE, $7.50 A YA

BELOW, A FERN PATTERN PRINTED FIRST IN FRANCE IN 1750. 36 INCHES WIDE, $.75 A YA

LEFT, BRILLIANT VICTORIAN ENGLISH ROSES AND DAHLIAS. 50 INCHES WIDE, $6.75 A YA

Rex Whistler's Sketch for "Victoria Regina"

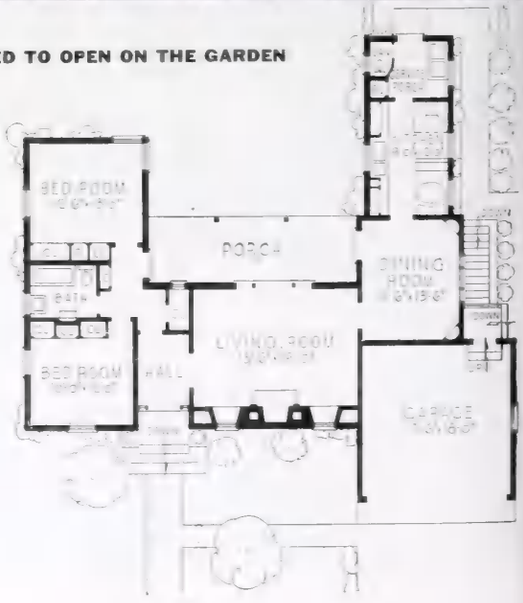
Reminiscent of the days of duels, duennas and the Dover Mail

GEORGE D. HAIGHT

FOR WEST AND EAST

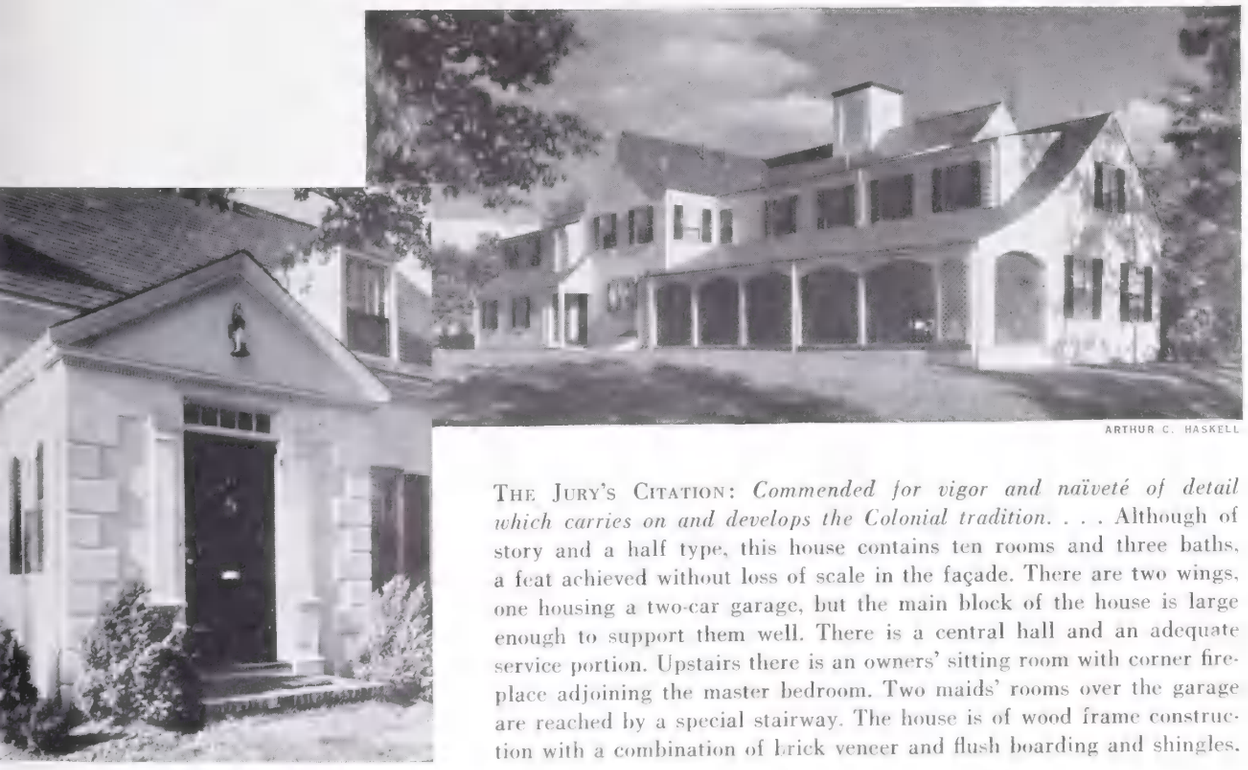
TWO HONORABLE MENTION HOUSES IN OUR SMALL HOUSE COMPETITIO

WEST: A SIMPLE, ATTRACTIVE FAÇADE FACES THE STREET. ALL ROOMS ARE PLANNED TO OPEN ON THE GARDEN



THE JURY'S CITATION: *California's mastery of simple masses and simple detail combined in an harmonious whole. . . .* The special problem in designing this house was to relate the rooms to the lot and to each other in such a way as to give the best use of the grounds. So that family life may revolve around the gardens at the rear of the living room, both dining room and bedrooms open on the porch overlooking these gardens. The garage faces the street, and the entrance to the kitchen is by means of the service porch, which contains the laundry trays and a lavatory. The house is of stucco on wire lath, finished with a slightly wavy surface and shading from a light cream color to darker tones. The eaves, doors and trim are light cream; the sash is deep blue-green, and the wood shingles are stained from light to dark brown. The house is equipped with steel casements and a gas-fired warm-air furnace. It has insulating lath on the ceilings as a plaster base. The cost was 25 cents a cubic foot. The architects were David I. Witmer and Loyall F. Watson, who designed it for Mr. and Mrs. Richard Campbell. It is located in San Marino, California.

EAST: LARGE, ALTHOUGH STORY AND A HALF TYPE. ROYAL BARRY WILLS DESIGNED IT IN MASSACHUSETTS



ARTHUR C. HASKELL

THE JURY'S CITATION: *Commended for vigor and naïveté of detail which carries on and develops the Colonial tradition. . . .* Although of story and a half type, this house contains ten rooms and three baths, a feat achieved without loss of scale in the façade. There are two wings, one housing a two-car garage, but the main block of the house is large enough to support them well. There is a central hall and an adequate service portion. Upstairs there is an owners' sitting room with corner fireplace adjoining the master bedroom. Two maids' rooms over the garage are reached by a special stairway. The house is of wood frame construction with a combination of brick veneer and flush boarding and shingles.

Plant ye herbs

AND PLANT THEM IN A LITTLE GARDEN OF THEIR OWN LIKE THIS. IT IS BORDERED BY A STONE WALL TWO FEET HIGH. DIMENSIONS: ABOUT TWENTY-SEVEN BY TWENTY-FIVE FEET

by GABRIELLE M. BROWN

PEOPLE grow herbs for all sorts of purposes. What sort of herb garden do *you* want? I am not trying here to delve into herb lore of the past, nor announce new theories and discoveries; simply to give the beginner a few practical hints and lists to start her on her way.

My own garden was begun with salad and culinary herbs as my main interest. To me, there is a thrill in running out to pick a leaf here and there, to add a new touch to the family menu. For real use, the herb garden should always be near the house, and not too big to be easily cared for. We all have our special climatic and soil conditions to consider, and our labor problem. My garden is in New England, about twenty miles north of Boston. Here our winters are usually severe, our springs late. Many plants that are not hardy with me should prosper with gardeners who are farther south.

The beginner opens books on herbs, and is at once troubled by the many special requirements each herb seems to demand. This one must have shade, the next sunshine; one a rich soil, another light, sandy loam; to another water is a necessity. As a practical matter, most herbs will grow together in the same bed, under the same conditions, and thrive. Have your bed well drained, protected from the wind, your soil not too rich, a normal amount of moisture, and most herbs will flourish for you. Too much manure will tend to growth, but the plant will lose its fragrance.

The ideal soil recipe is one-third lime rubble, one-third compost, one-third garden soil, but this has to be adjusted to individual resources. A bed 2½′ wide I find easy to care for. Build your beds up above the ground level, to allow for settling. If the earth is well drained and your garden has a windbreak of wall or hedge, a light covering of leaves and boughs will give all the winter protection needed.

Herb seeds are slow to germinate. If possible, start your plants in February in a greenhouse, and you will have good seedlings to set out in the spring. Buying plants will give you a better start, of course, but this is expensive. Chervil, Parsley, Cresson, Dill and Borage can be seeded in the open ground, and with all these, reseedings for a succession of crops is desirable. There are plenty of reliable firms selling herb plants and seeds. I have used Thompson & Morgan, Ipswich, England, and Vilmorin, Paris, France, for special needs. Sutton's seeds are carried by agents here, or can be sent for. For both plants and seeds, I have used Breck's in (*Continued on page* 129)

A PLANTING CHART OF THE HERB GARDEN APPEARS ON PAGE 128

"Courage for hys sweet savoure
is used in battle"
Rosemary, that's for remembrance"
Wormwood
Southernwood
keeps the moths away
"he that would live for aye
st eat of sage in may"
suggests boiled
mackerel
yoram
thyme
germander
summer
savory
Basil
Parsley
chives
for soups & salads
dill for sauce and
pickles
borage will comfort the heart
and increase the joy of the mi
Pl. Druvoisin

THE BRIDE'S KITCHEN

THE KITCHEN—MODERN, EFFICIENT

HERE is the heart of the Bride's House—the kitchen. Rex Cole designed it in connection with HOUSE BEAUTIFUL'S staff to show how efficient and smooth-running a kitchen might be. It contains everything that a bride (or her cook) might want. And everything is arranged to be at her fingers' tips when she is ready to use it. Let's see how such a modern kitchen is planned.

It is laid out in the U-shape which has proved the most efficient arrangement, since it requires the fewest steps. This means that the heavy equipment —refrigerator, cabinets, counters, dish washer, sink and range—is strung along three sides of the room. Not haphazardly, you understand. The placing is carefully thought out to coincide with the three principal activities: storage and preparation of cold foods; clean-up; hot-food preparation, serving.

As you stand facing the smooth Monel metal topped counters you will find the first of these three working centers along the right wall. Here is the door leading outside, so that deliveries of food will be made at this end of the room. Therefore, the refrigerator is conveniently located in this area with storage cabinets above it and to the left where the commissary department is installed. On capacious shelves are canned foods of all sorts, ginger ales, table waters and the other staples. The refrigerator itself is one of General Electric's new models with a foot pedal so that you may open the door even when both your hands are filled. It is lighted within, has roomy ice trays and a handy device which snaps them out effortlessly. In the drawers of the floor cabinets at this end of the room as well as in the overhead cabinets are stored the utensils which will be used in the preparation of cold foods. Scales and a juice extractor (as you see in the photograph) are kept here.

TO THE right of the refrigerator is a tall cabinet with a small one above where cleaning equipment is stored. Here are vacuum cleaner, brooms, dustpan, cloths and the other necessaries for keeping the house clean, neatly housed in tightly closed cabinets.

Move now toward the clean-up center which occupies the center of the space along the long wall. Here is the Monel metal sink, with a dish washer to the left of it, happily (*Continued on page* 102)

"THE WAILING STATION," FONTAINE FOX'S HOUSE AT DELRAY BEACH, FLORIDA. DESIGNED BY JOHN L. VOLK, ARCHITECT

THE SKIPPER TAKES TO THE SEA

FONTAINE FOX, the cartoonist, has built himself a house. He's the skipper of a land-going craft, the Toonerville Trolley, so he built it on the ocean. It's a Pacific type, so he built it on the Atlantic Ocean. Its original is the Old Whaling Station in Monterey, California, the home of the sardine—constructed for a Portuguese company in the Spanish style developed by New England boat carpenters. Page Mr. Chesterton, please!

He calls it "The Wailing Station," though goodness knows why, unless by "wailing" he implies the anxious cluck of a mothering hen. No parent was ever prouder. Charlie Chaplin longs for Shakespearean rôles, and the cartoonist would much rather build houses.

The land-locked skipper has a yearning for the sea. He summers in Roslyn, on the shore of Long Island, and he winters in Delray Beach, Florida, so

close to the Atlantic Ocean that his front lawn is awash. And now that his outer, architectural tegument smacks so saltily of the deep, just about the only way he could go more nautical would be to move, bag and baggage, drawing board and eyeshade, onto a barge.

A loyal Floridian, and yet he goes to California for the prototype of his home—to Monterey, the picturesque old capital of the Golden State—to Monterey, once center of the whaling industry, now boasting of its sardines!

Palm Beach has spread her fashionable nimbus along the coast until it encircles the Hobe Sound colony to the north and the Phipps development at Gulf Stream to the south. In all this area the new tropical colonial type of architecture, developed by the Palm Beach architects, is springing up profusely and with enthusiasm. The Spanish which, thanks to the Many Mizners, used to be the *sine qua non* of things (*Continued on page* 86)

At the left and at the right above you see Fontaine Fox's Florida house, designed after an old whaling station at Monterey. The other photographs are of his beach house and of Mr. Fox himself, sketching the Skipper pleasantly at his ease far from the Toonerville Trolley.

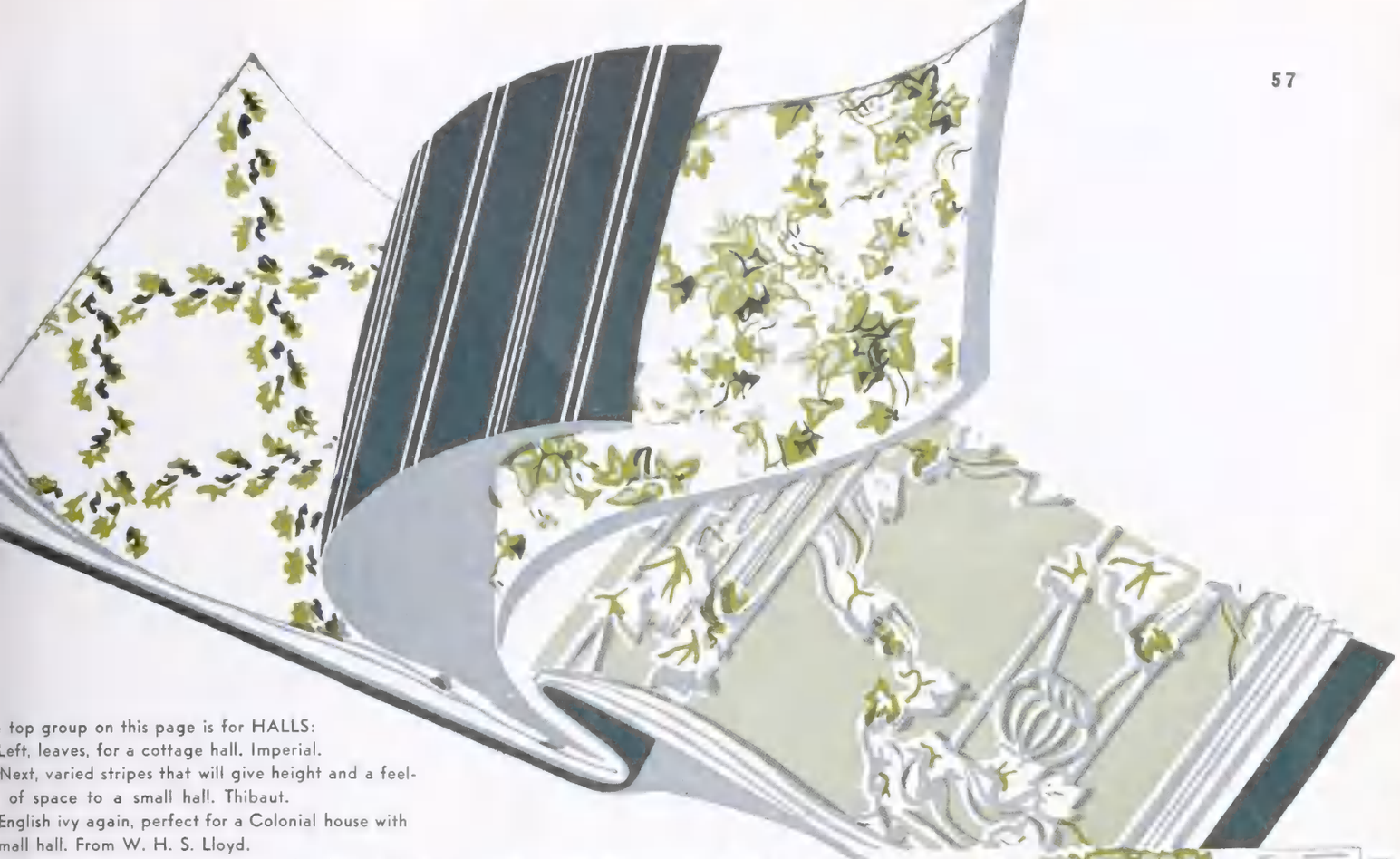
NEW PAPERS FOR 4 ROOMS

The papers on these two pages fall int four groups: Those at the top of th page for living rooms, at the botto for bedrooms; on the opposite pag the top group for halls, the bottom fo dining rooms. In this season when a decorating seems to spring from na ture, notice the prevalence in thes green pages of flowers, fruit, ivy, ferns

The top group, for LIVING ROOMS:

- Left, an important design with a swag border for a formal room. Edna B. Day.
- Center, panels of enormous creamy-white magnolias. Katzenbach and Warren.
- Right, formal wreaths. M. & H. Birge.
- Underneath these three, an informal ivy pattern for smaller rooms. Imperial.

- The bottom group for BEDROOMS:
- Top, luxuriant white roses and thick green leaves. Katzenbach and Warren.
- Far right, the important fern pattern on a white ground. Katzenbach and Warren.
- Underneath, center, stripes and polka dots, both gay and simple. Lonnegren.
- Below, frivolous fans are scattered over a green ground. From Lonnegren.



top group on this page is for HALLS:
Left, leaves, for a cottage hall. Imperial.
Next, varied stripes that will give height and a feel-
of space to a small hall. Thibaut.
English ivy again, perfect for a Colonial house with
mall hall. From W. H. S. Lloyd.
Farthest right, vines creeping round columns. This is a large important design which would
at its best in the formal hall of a city house. It demands space for effectiveness. From Lonnegren.

The group below will be most effective in DINING ROOMS. The tree design, farthest right,
cenic in feeling, but simple and restful, and will lend height to a room. From Imperial.
The grape pattern, next to it, is a large one, most distinguished in a large room. Lonnegren.
Directly below, white lilacs for a dining room that demands flowers. From Edna B. Day.
Lower left, a small informal pattern of fruits, best suited to a small dining room. Imperial.

ANNUALS

EACH FOR ITS PURPOSE

A Society for the Prevention of Cruelty to Plants would have as first applicants the Annual family. This tribe receives more than its share of abuse meted out to them by the unthinking gardener. From the moment they are put into the ground a continuous performance is expected under rain or sun, heat or cold. Identical, not equal, excellence is awaited from all: if one behaves well in a vase, its brothers and sisters and uncles and aunts should measure up to the same degree of perfection. The persistence of the Petunia supposedly sets the pace for all.

But this isn't what happens, for every annual has a purpose of its own. While it is perfectly happy when allowed to work out its natural destiny, it can be stubborn unto suicide if forced to play a rôle for which it never was intended. This might be called the human side of plant behavior, and much irritation is saved if the choices are made in the knowledge of just which annuals will give the kind of service asked for. With this usual handicap removed, no group of plants responds more readily to what is asked of them, and none is more satisfactory in the results that are obtained.

Decide today what is wanted and then order accordingly. A pretty picture in the border? Ample flowers for cutting? Form, color, fragrance? The lazy man's choice—varieties that self-seed and go on in perpetuity? Certain colors? Fit the orders to the decisions instead of buying the seed or seedlings and then wondering how to use them. As these suggestions are intended to cast the players for their rôles, the stage setting is passed over and some dozens of worth while annuals are grouped according to their individual capabilities. In the "Scrapbook" on page 61 will be found the method of soil preparation for the planting areas.

THE CUTTING GARDEN. Not for beauty should the cutting garden be planted, unless it is the glory of sheer color uncharted and unarranged, but for the gardener, usually a woman, who wishes to emulate that pioneer of floriculture, Mrs. Ely, who stated that she or her maids filled several clothes baskets at a time with bloom from her gardens, and kept sixty vases filled from May until October!

Sow or transplant these annuals in rows in the vegetable garden, if there is one, to take advantage of the routine cultivation with wheel hoe or horse cultivator. Failing that asset, plant them just as severely in some location behind wall or hedge which, as one grower put it, can be used as a place to rush out to for lavish cutting of blooms for the house, or a nosegay for a visitor. Rows running north and south, four feet apart, are easiest cared for, with no attempt at paths, so that scuffling may be accomplished in wide sweeps without thought of harm to anything but the weeds. Put in stakes for the tall plants, or brush and tie with garden twine. The shape and size of the plot determine the length of rows, and the predilections of the gardener fix the manner of treatment. A space 20′ x 20′ holds six rows from edge to edge, and it is up to the owner to decide how these lines shall be cut up: into four short lengths each for twenty-four different varieties, in half for twelve, or the whole row given over to one prime favorite, six in all. At least five feet of row is needed to give any abundance of one variety.

Here are two dozen kinds chosen for their color, length of stem and keeping qualities, all necessary attributes for the ideal picking annual. They will provide materials for almost any color scheme to suit various rooms. Those marked* are best bought now as seedlings; sow the others in the open ground where they are to grow as soon as all danger of frost is over.

ANNUALS FOR CUTTING

Tall

Lavatera (Mallow): Sutton's Loveliness, rose pink. Soak seeds over night.

Cosmos. Plant only extra early, pink, crimson, white, orange. Feed wood ashes or bone meal after plant is budded.

Zinnia, giant. Yellow, rose, lavender, white, orange.

*Antirrhinum (Snapdragon). Rustroof varieties. Lime in soil. White, scarlet, yellow, copper, rose-pink.

Helianthus (Sunflower). Pale and deep yellow, orange, cream.

Medium

*Asters. Set 1′ apart. All colors are good. Treat the soil with wood ashes.

Salpiglossis (Painted Tongue). Large flowering. Crimson, primrose, purple, white.

Scabiosa (Mourning-Bride). Azure Fairy; Peachblossom; Shasta; King of the Blacks.

Larkspur. Remove all seed pods. Exquisite: White; Lustrous; Carmine; Sky Blue.

*Salvia. Blue farinacea. Blue Bedder.

Lupines. Lime the soil. Blue, rose, white. Shade them on extremely hot days.

Cynoglossum (Chinese Forget-Me-Not). Splendid blue.

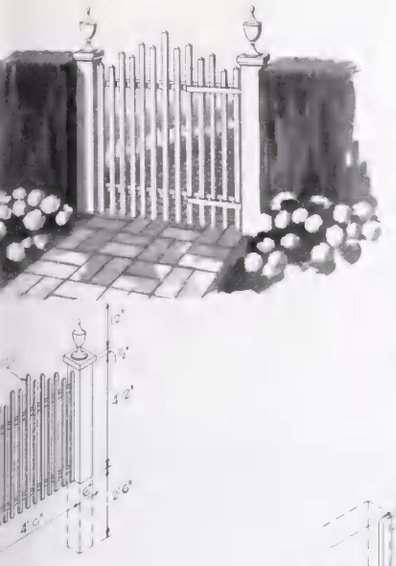
*Dianthus chinensis (China Pink). Pale rose to crimson. Likes clay soil. Lime.

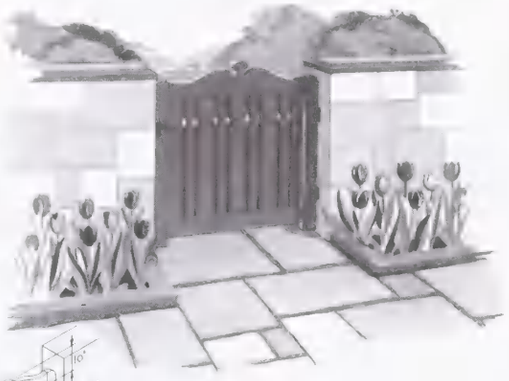
Arctotis grandis (African Daisy). Silvery flowers with mauve centers.

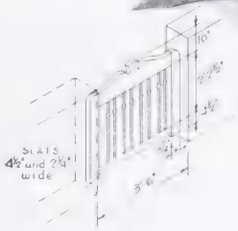
Gypsophila (Baby's-Breath). Sow every 3 weeks for succession. White.

(*Continued on page* 125)

TO REMEMBER IN ORDERING: THAT ANNUALS FOR THE CUTTING MAY BE SELECTED WITHOUT REGARD TO THE GARDEN COLOR AS THEIR COLOR IS ONLY IMPORTANT INDOORS. THE LIST SELECTS TYPES BEST ADAPTED FOR INDOOR DISPLAY







HOME MADE GATEWAYS

TO BOTTOM

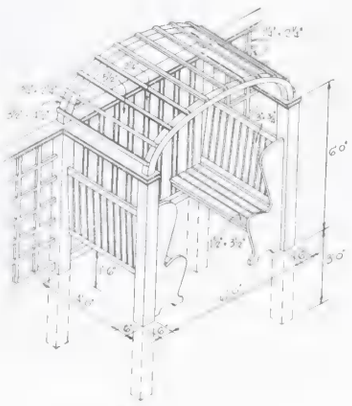
OU are handy with tools you can add to the at-iveness of your garden. Here are several orna-al gates and arches which are easy to make. diagrams give dimensions. On page 90 you will a complete list of materials for each. At the top ne page is a simple Georgian gate with typical . It is set in a privet hedge. Materials: $20.

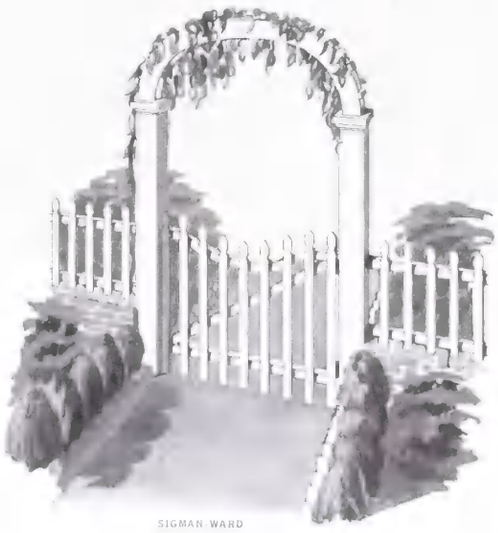
K lumber with the simplest of carpenter's tricks ed for all these designs. The second gate is sug-d for a path through a masonry wall. Each of ickets has a small diamond cut into it. The scroll is easily achieved with a jigsaw and sandpaper. gate is hung from two stiles secured to the nry by bolts. Lumber and hardware complete, $9.

S and seats of this sort may be purchased com-. if you wish, or are often sent ready to be as-led on the spot. Here is a design available from E. F. Hodgson Co. It is 3½′ high by 6½′ high ′ deep. Painted, it costs $25; unpainted, $20. out the seat it is $15 painted, or $12.50 unpainted. e of cedar and Oregon pine.

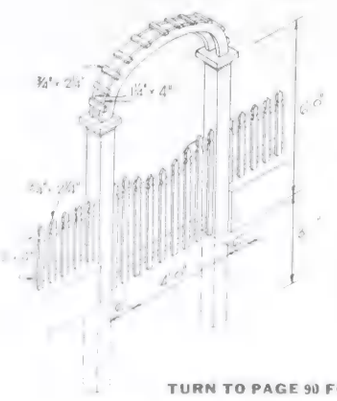
is an arbor seat, more elaborate than the other ns, and therefore more expensive. Materials cost The two seats are 3′ 6″ long and the entire width e structure is about five feet. An arched lattice covers it, over which vines might be attractively ed. There are many locations for such a feature is.

THER simple garden gateway arched over the used in a combination picket and masonry wall. xcellent design for a simple garden picture. Roses t be trained over the arch, or wisteria, or the which has been indicated. For security posts must unk three feet below ground. Price for materials hardware is $27.





SIGMAN-WARD



TURN TO PAGE 90 FOR COMPLETE LIST OF MATERIALS FOR EACH DESIGN

PLANTED WALLS

by ANDERSON McCULLY

ONE no longer needs to travel through the English countryside to see that gardens will grow upon walls as well as within them. Well built and thoughtfully planted, the dry rock wall becomes a background of exquisite beauty, bringing seclusion to the garden, as well as brilliant bloom and soft fragrance.

A dry rock wall is built without mortar, not without moisture. All stone is more or less porous, absorbing water by capillary attraction in wet periods, giving it off again in arid days. Limestone is especially so, while granite stands near the other extreme. In a wall the roots are also protected from the hot sun by the thick rock body. When winter comes rains immediately run away from the vertical plant crowns, along the tilted rocks to the soil behind, then percolate on down to the base. A rock wall backed by a good bank of the proper soil will grow both plants that would ordinarily perish in a hot summer and those that cannot endure winter wet. If difficult plants are desired, it is a simple matter to utilize the moraine principle by running a finely perforated water pipe a few inches under ground along the top of the wall; but for the common run of more sturdy material, the hose does very well if a good soaking is given along the top.

Limestone and sandstone make beautiful walls, but local stone of most districts rarely offends the eye. Rocks that are disturbing in outline or color may be heavily clothed with sheeting bloom, while walls that are beautiful in themselves can carry just a touch of softening color. Bolder rocks are often built up into a series of terraced pockets, which give a very different effect from that of the straight-faced wall.

IF THE plants can be decided upon before the wall is built, any special soil requirements may be easily provided. Unless the soil is already right, it is usually easier when building against a bank to begin the wall out a foot, filling in with a proper mixture behind as the stones are laid. Two parts of good loam to one of leafmold, with more or less sand and stone chips intermixed is a reliable general formula; but any friable garden loam will do for a wide range of average plants. Peat is much used now in place of leafmold, and is necessary for many of the acid lovers. The high alpines in general will need more of a moraine mixture, though the wall itself does much to replace the usual stone chips in this. If true alpines are being grown, bonemeal is usually sufficient food, but some of the lowland plants will need the usual garden treatment. In general, wall soil is usually slightly limed, though the choice of material may alter this.

Rock walls must be securely built, even though laid without mortar. Like all building, the foundation is governed by exposure, moisture, soil, height and type of wall. Low walls in average conditions can be set mainly with a little (*Continued on page* 108)

EFFECTIVE WALL PLANTING IN A RESTRICTED SPACE

BORDERING A GARAGE DRIVE AND PLANTED CHIEFLY WITH AUBRIETAS

TRAILING COTONEASTERS OVER A WALL OF IRREGULAR ROCK WORK

APRIL SCRAPBOOK

NO HALF-WAY MEASURES THIS MONTH: ACTIVITY OUT OF DOORS BEGINS IN EARNEST. WHEN YOU PLANT, PLANT THE BEST. WHEN YOU CULTIVATE, DIG DEEPLY. WHEN YOU WATER, POUR COPIOUSLY—A GOOD GARDENER NEVER DOES THINGS BY HALVES

ANNUALS. *Preparation of the soil.* This consists of first conditioning and then stimulating. The first process depends upon the type of soil being dealt with, the ond is the same for all types. If the earth is a clay, heavy l too solid for rootlets to penetrate quickly, lighten it. Where l ashes are available, spread a 2″ to 4″ layer of them (sifted) l mix this into the soil to a depth of a foot. Soft coal ashes y be used, but they should be well wet down for several days ore digging in, to leach out detrimental qualities. Sand 2″ to deep is employed in the same manner as the hard coal ashes. 2″ layer of peat moss, rotted manure or compost heap humus lso incorporated with the soil after it has been treated with ashes or sand. Where the soil is sandy, be generous in the use peat moss, humus or compost, and add a little garden loam enever obtainable. After the ground is turned over until it is ble (crumbly) and soft, sprinkle on a balanced commercial ilizer of an approximate ratio 4-12-4 (see "Plant Diets" in "Practical Gardener" for March) according to directions. the area settle for a day or two; it is then ready for the ds or plants.

ANSPLANTING. *General tenets for all plant materials.* If four nts are carefully watched, there will be few failures attend- this garden work. Never expose the roots to air or sun to them dry out; press the soil around and over the roots firm- so no air pockets can exist; pour the water in the hole *before* s filled in, so there will be a mulch of dry soil on the surface; otect from sun and wind until the seedling plant or shrub be- s to draw from the earth sufficient moisture to keep its tops m wilting by the constant evaporation. Transplant on dry vs after the sun has gone down. When moving trees or shrubs rk with a piece of tape the southern side of the plant before noving it, then when replanting give it the same relation it merly had to the sun. Around these specimens make a slight pression with circular ridge for a basin to conserve water.

LAS—VIOLETS—VIOLACEAE. The indifference to the familiar, expressed in a few common members of a family, is respon- le for the neglect of one of our native plants, the Violet, ich the majority of gardeners know only in terms of the white *blanda* or the blue *cucullata.* The attractive idea of making a collection of the dozens of native varieties is seldom considered. Yet here is a material sturdy in habit, with a wide range of form and color, blooming early and late with varied and beautiful foliage, adaptable to sun or shade, moisture or drought, rock gardens or borders according to the choices used. It has been difficult to obtain more than a few commercially, without having recourse to nurseries in the differing localities which feature the native local types, but now comes a collector who lists sixty varieties of native Violets, and states that in his gardens is one of the most extensive collections in the world. The descriptions intrigue: *beckwithii,* upper petals violet, lateral white and lower yellow, from Oregon, California and Nevada; *eizanense* from Japan, with geranium-like leaves and large fragrant white flowers; *hederacea,* the Australian Violet; *villosa* and *vittata* from the south; *jooi,* a pink bloom from China; *lutea,* neat and yellow. This is a field for the collector unusual and fascinating. Get in touch with the Paramount Gardens, Plainfield, N. J., and start the group.

ROCK GARDENS. A fact often overlooked in the planning of these developments is that the rock garden cannot produce a mass of bloom during the entire season, so in order to have the pictur attractive as much attention should be given to grouping and form and differing foliage as to the purely flowering specimens. The dwarf evergreens and tiny shrubs are available for such purposes; small-leaved Ivies act as connecting links, evergreen; little bulbs in colonies look well against such a background, and there are small flowered annuals not out of place in a scheme which must ever be governed by a sense of proportion and all material chosen with knowledge of its size in maturity. For evergreens choose the dwarf Hinoki Cypress; Chinese Juniper; the midget Spruces; Japanese Umbrella Pine, a stocky plant with flattened top. In the Ivy family, *Hedera helix baltica* and *H. H. gracilis* will provide running lines of green; the Heath *Erica carnea* is hardy anywhere, as are many of the Heathers. Annuals of selection are Brachycome; Diascia; *Gypsophila muralis;* Nemesia; Nemophila; Phacelia; *Lupinus nanus;* Leptosiphon, all miniatures. Do not put in Pansies, Petunias and Snapdragons; they are quite out of scale. Get Symons-Jeune's book "Natural Rock Gardening." He has a master hand. Reread his article in the March HOUSE BEAUTIFUL. Bobbink and Atkins, Rutherford, N. J., have complete stocks of small evergreens.

TREES. Bees in the apple orchard are not only idyllic but a necessity, as some varieties, of which Macintosh is one, are not self fertilizing and must have pollen brought to them from an outside source. A case in point was found in a planting of these trees interspersed with others named Wealthy. The crops were good as long as this proximity lasted, but when on account of crowding the Wealthy trees were cut down, the Macintoshes refused to set their fruit in cold wet seasons (*Continued on page* 127)

ADDITIONAL NOTES FOR THE PRACTICAL GARDENER WILL BE FOUND ON PAGES 106 AND 131

WITH the first warm weather, playrooms begin to pall on the youth of the nation, and four walls very definitely a prison make—unless by any happy chance the four walls are out in the garden, and built to fit the size and ideas of the young in question. On these pages are four designs which will throw a variety of children into transports of joy. And as a matter of fact, fathers, mothers and uncles of all ages will be carried away by the excitement of constructing them—or even of directing their construction. But if you are a parent, be prepared—playhouses are magnets for every child for miles around. Not only will your own children want to stay home, but hordes of friends will spend their waking hours in your garden.

The cottage above at the right is a miniature Colonial one, measuring seven feet by seven with white clapboard walls and a Dutch door. The bottom half of the door has a shelf which opens out and lends itself to storekeeping—an activity that is shared by even the least commercial of children. The wooden shutters at the windows are equipped with ropes and pulleys, so that they may be safely raised and lowered by small hands. Inside there are more shelves. And finally, a flagged path to the door will not only add the last touch of authenticity but will help to save your grass.

Below is a nautical playhouse that gives every evidence of being about to take to the bounding main, and that couldn't be more exciting to the average boy, who is naturally a ship-lover. The eight-foot-by-twelve cabin is made, on the outside, of V-board. The interior has a plywood finish between the exposed studs. One whole wall is made up of windows, which extend on each adjoining wall for

living in

r feet. A very business-like ladder runs up the side of the cabin to a concrete games deck, with an r-hang, where, on a clear day, passing liners may be signaled in neighbors' yards.

'or those too young to be allowed to climb aloft, there is the circus ring, above, made of canvas, nted with bright balloons. The guy ropes are dyed, and the tent pegs painted various colors. The dy-striped tent-pole is sturdy enough to support a see-saw. And all around the ring is a low octagonal . If you have a family artist, get him to cut the clown out of galvanized iron, and paint him.

Below is a little house that small girls will love to settle down in with their enormous families, and t mothers (real ones) will appreciate almost equally as a garden house. The outside of the house is nted white. Inside, gay and simple murals are painted in garden colors. The floor is of tinted cement. s house is open on one side, with trellises at each end, and measures six feet by ten feet.

We give you on page 103 estimates of the cost of building all of these little houses.

F. S. LINCOLN

SPRING PAINTS THE SETTING

It is impossible to write briskly about Appleford, the house of Mr. and Mrs. Lewis H. Parsons at Villanova, which is just outside Philadelphia. The house has been assembled, rather than built, since the spring of 1705 when the first known deed to it was issued. It is a long and rambling house, although decisively integrated. Any story about it must follow the same leisurely and quiet lines as the building itself. Mr. and Mrs. Parsons undoubtedly sensed this tranquil, contemplative quality when they bought it in 1926, and respected it. They did not bustle in with partitions to be knocked out, stairways run up, closets inserted, and all to be ready for occupancy on October 1. There was no occupancy whatsoever for two years, except by carpenters. These men worked carefully and with knowledge under the sure guidance of Brognard Okie, who has a genius for "drawing out" Colonial houses. Appleford was not restored. It was "drawn out," little by little, without jarring or irritations, until it emerged again for the Parsons, at its very best.

They bought Appleford as a place in the country to which they might come for week-ends, and so they did not mind waiting. A great many people would like to use this deliberation, but cannot afford the time, living in some makeshift fashion until the house is ready. But the Parsons could indulge themselves in this luxury, because they were so serene in their conviction that the house would always be just a temporary retreat, and they need not hurry to reach it. But when the house was opened to them they tossed that conviction aside for a far surer one—that they would never again leave this week-end retreat. Here was where they would live the rest of their lives.

Now the story must ramble back again, like some of the passages in the house which return one unexpectedly to the front door. Mr. and Mrs. Parsons, then, when they purchased the place, first explored it. They found that the center section, from what is

by EMILY KIMBROUGH

now the center living room to the front hall, is the oldest. The dining room belongs to the section built in 1795. A drawing room, called the pine room because of its paneling, grew into the unit in 1730. There are scarcely two rooms in the house which boast the same level because almost every room is, or was, a separate house. The living room, as a matter of fact, is of two houses. The first house was built of enormous boulders of fieldstone, put together with straw and clay. Several datestones still mark the generations who added their chapters to the house. One of these, on the 1730 addition, has carved on it the unmistakable profile of an Indian.

THERE was a smoke house, built in 1721 when the first section was built. The Parsons attached it by a covered passageway to the main house. Delving into it, and poking about the accumulated rubbish of years, Mrs. Parsons was somewhat astonished to prod a very much alive mother dog with a litter of very fat puppies. Her surprise was so great that, in referring to it in discussions with Mr. Okie, she always spoke of it as "the place where we found the puppies." On his plans, thereafter, for readier identification, it appeared as "the puppy house," and guest house though it is now, "the puppy house" it will always be called.

The puppy house, then, forms the tip of a right-angled triangle. The arched and covered passageway, stone-floored, which connects it with the dining room is gay with potted plants. The far end of the dining room forms the angle of the triangle, since, contrary to its own relatively east and west extension, the rest of the house measures its length from north to south.

The drawing room is the first along the base of the triangle—a dignified room, paneled in pine. During the period of exploration, this room was found to have beautiful (*Continued on page* 107)

THE LONG, LOW-CEILINGED DINING ROOM HAS ONE END PANELED IN WHITE

A BEDROOM IN TURKEY RED. PAPER IS RED AND WHITE, CHINTZ, DEEPER RED

A VIEW OF THE HOUSE SHOWING THE UNEVEN CHARACTER OF ITS SECTIONS. ON THE OPPOSITE PAGE IS THE GARDEN, THREE STEPS BELOW THE LAWN

DECIDUOUS SHRUBS

Foundation

NAME	HEIGHT	COLOR OF FLOWERS	BLOOMING SEASON	COLOR OF FRUIT	GROWTH HABIT	SOIL	USE
Tall Shrubs (plant 4' apart)							
Cornus alba (Tartarian Dogwood)	5'—10'	Cream white	May, June	Bluish white	Spreading	All	Summer and winter effects
Deutzia scabra, Pride of Rochester (Deutzia)	4'—6'	Pinkish white	May		Loose	Well drained	Screen or mass effects
Forsythia intermedia (Forsythia)	9'	Yellow	April		Loose	Any	Spring effect
Hibiscus syriacus (Shrub Althea)	12'	White, red, purple	August	Brown	Upright	Not too sandy	Urban plantings
Ligustrum regelianum (Privet)	10'	White	July	Black	Horizontal	Indifferent	Specimen
Lonicera morrowi (Honeysuckle)	8'	White	May, June	Blood red	Branching	Any	Masses, cover
Lonicera tartarica (Tartarian Honeysuckle)	10'	Rose and white	May	Red	Branching	Any	Masses, cover
Philadelphus lemoinei (Mockorange)	8'—10'	Creamy	June		Bushy	Limey	Mass effects, cover
Philadelphus virginalis (Mockorange)	8'	White	June		Leggy	Limey	Accent, masses
Prunus glandulosa (Flowering Almond)	3'—5'	White-pink	May	Red	Upright	Well drained	Hardy
Weigela Eva Rathke (Weigela)	4'—6'	Crimson	May		Spreading	Well drained	Masses, cover
Weigela rosea (Weigela)	6'—9'	Rose	May, June		Branching	Well drained	Masses, cover
Medium Height Shrubs (plant 3' apart)							
Daphne mezereum (Daphne)	4'	Lilac purple	April		Open	Light, well drained	Early bloom
Deutzia lemoinei (Deutzia)	3'—4'	White	May		Bushy	Well drained	Color effects
Hydrangea arborescens grandiflora (Hills-of-Snow)	3'	White	June		Loose	Well drained	Color effects
Lespedeza formosa (Bush Clover)	3'—10'	Rose purple	September		Bushy	Acid	Filler
Rhodotypos kerrioides (Jetbead)	4'—6'	White	May to fall	Black	Upright	Any	Groups, berried effects
Spiraea arguta (Spirea)	4'—5'	White	May		Branching	Neutral	Mass effects
Spiraea vanhouttei (Spirea)	5'—6'	White	May		Loose	Neutral	Accents, framing
Symphoricarpos orbiculatus (Coralberry)	4'	White	August	Red	Loose	Any	Filler
Symphoricarpos racemosus (Snowberry)	3'	Pinkish	June—Sept.	White	Bushy	Limey	Berried effects
Dwarf Shrubs (plant 2' apart)							
Berberis thunbergii (Japanese Barberry)	3'—8'	Yellow	April	Red	Compact	Neutral	Hedges, groups
Daphne cneorum (Daphne)	1'—1½'	Pink	April and September	Yellowish Brown	Compact	Alkaline	Foregrounds
Deutzia gracilis (Deutzia)	3'	Pinkish white	May		Compact	Well drained	Foregrounds, filler
Forsythia suspensa (Forsythia)	9' (trailing)	Yellow	April		Loose	Any	Spring bloom
Spiraea Anthony Waterer (Spirea)	2½'	Carmine	June		Bushy	Neutral	Foregrounds, filler
Viburnum opulus nana (European Cranberry Bush)	18"	White	May, June	Red	Compact	Any	Foregrounds, filler

Give first place to colorful shrubs

AVOID FAST GROWING EVERGREENS THAT BLOT OUT YOUR VIEW

by LOUIS VAN DE BOE

THE foundation or base planting movement is celebrating its tenth birthday. In reviewing its progress we are impressed with the vast quantity of materials which have been planted. Perhaps no other branch of landscape development has achieved such popular response and general acceptance in so comparatively short a period. However, a movement which has progressed so rapidly must have made some mistakes. Foundation planting is not the exception. The quality of these plantings is at its best but fair: much of it is truly bad. Fortunately, there are the experiences of the past to serve as guide for better plantings in the future.

This informal discussion of the principles which apply to base planting is addressed not only to the builders of new plantings, but to home owners in general, in the hope that it may stimulate improvement of plantings which are already in existence.

Experience has taught three (*Continued on page* 122)

KEY TO THE PLANTING OPPOSITE

As a practical lesson Mr. Van de Boe has shown how he would plant the front of the Cape Cod type house on the opposite page. Here is the key to the numbers: 1. Thuja occidentalis wareana. 2. Taxus cuspidata nana. 3. Deutzia gracilis. 4. Thuja occidentalis ellwangeriana. 5. Thuja occidentalis douglasi pyramidalis. 6. Philadelphus virginalis. 7. Juniperus communis suecica. 8. Deutzia lemoinei. 9. Lespedeza formosa. 10. Forsythia suspensa. 11. Spiræa Anthony Waterer. 12. Symphoricarpos racemosus. 13. Ligustrum regelianum. 14. Lonicera morrowi. 15. Spiræa vanhouttei. 1 Rhodotypos kerrioides. 17. Viburnu opulus nana. 18. Berberis thunberg 19. Rhododendron Mrs. Charles Sa gent. 20. Rhododendron Charl Dickens. 21. Rhododendron eva estianum. 22. Azalea hinodegir 23. Rhododendron Boule de Neig 24. Azalea amoenum. 25. Lonicer tartarica. 26. Pieris floribunda. 2 Calluna vulgaris. 28. Evonym radicans vegetus. 29. Pachysandr terminalis. 30. Fagus sylvatica pu pureo-pendula. 31. Picea pungen kosteriana. 32. Acer platanoide (English names appear in the lists.

Planting

BROAD-LEAVED EVERGREENS AND EVERGREEN SHRUBS

NAME	HEIGHT	COLOR OF FLOWERS	BLOOMING SEASON	COLOR OF FRUIT	GROWTH HABIT	SOIL	USE
Hardy Varieties							
Hardy Azaleas (Azalea)	3'—8'	Various, mostly pink	April, May		Bushy	Acid	Groups
Berberis julianae (Wintergreen Barberry)	4'—6'	Yellow	April	Bluish black	Dense	Moist, acid or alkaline	Mass effects
Buxus microphylla koreana (Korean Box)	2'				Compact	Rich, acid	Low hedge
Calluna vulgaris (Heather)	2'—4'	Pink	May, June		Dense	Peat	Filler, groups
Cotoneaster horizontalis (Cotoneaster)	2'	Pink	September	Brown	Spreading	Peaty, sandy, alkaline, well drained	Foregrounds
Cotoneaster simonsi (Cotoneaster)	8'—10'	White	June, July	Red	Bushy	Well drained	Groups
Hybrid Rhododendrons (Rhododendrons)	2'—8'	Various	April, May		Upright	Sub-acid	Specimen, groups
Ilex glabra (Winterberry)	6'—8'	White	July	Black	Bushy	Wet	Winter effects
Kalmia latifolia (Mountain Laurel)	6'—8'	Pink	June		Bushy	Sandy, acid	Foregrounds, groups
Leucothoe catesbaei (Drooping Leucothoe)	4'—6'	White	April, May		Drooping	Acid	Groups
Mahonia aquifolium (Holly Mahonia)	2'—4'	Yellow	April	Black	Dense	Dry, sandy	Specimen, groups
Semi-hardy Varieties							
Abelia grandiflora (Glossy Abelia)	4'—6'	Blush pink	June—Nov.		Bushy	Light peaty, well drained	Color effect
Buxus suffruticosa (Box)	6'—8'				Compact	Acid	Specimen, hedges
Pieris floribunda (Pieris)	2'—4'	White	April, May		Dense	Acid	Foregrounds
Pyracantha coccinea lalandi (Firethorn)	4'—6'	White, scarlet	May, June	Orange-red	Loose	Limestone	Hardy south of Washington

RHODODENDRON HYBRIDS, VINES AND GROUND COVERS

RHODODENDRON HYBRIDS

(T) indicates Tall Varieties, (M) Medium, and (D) Dwarf

(Red Flowers)
Atrosanguineum (T)
Charles Dickens (M)
H. W. Sargent (T)

(Reddish)
Caractacus (T)

(Rose)
Roseum elegans (T)
Lady Armstrong (T)

(Crimson)
Daisy Rand (D)

(Dark Purple)
Purpureum grandiflorum (T)
Purpureum elegans (T)

(Light Purple)
Everestianum (M)

(Pink)
Mrs. Chas. Sargent (M)
Henrietta Sargent (M)

(White)
Album elegans (T)
Boule de Neige (D)

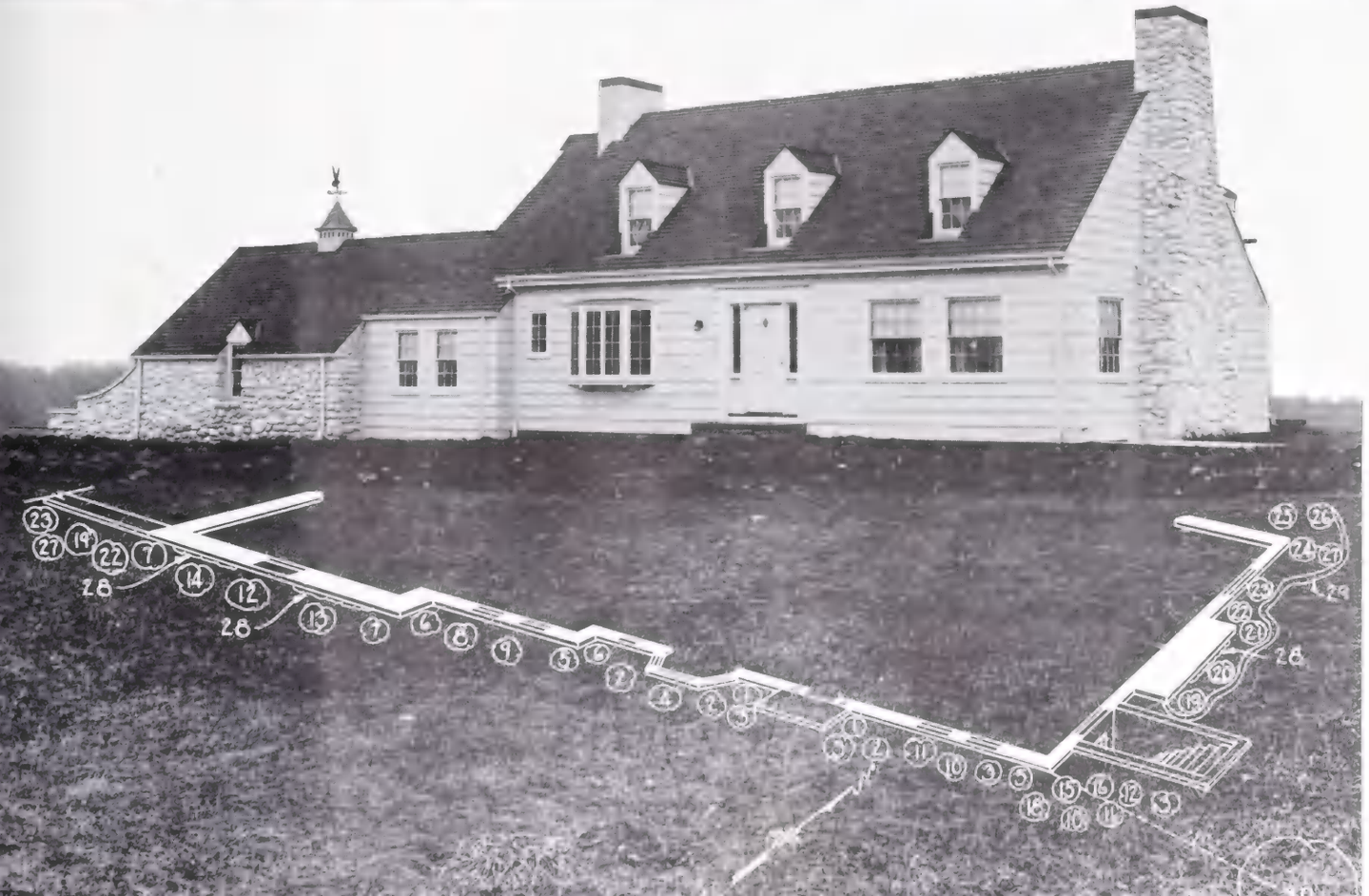
VINES

(Self-Clinging)
Ampelopsis veitchii (Ampelopsis)
Bignonia radicans (Trumpet Vine)
Evonymus radicans vegetus (Evonymus)
Hedera helix (English Ivy)
Hedera helix baltica (Baltic Ivy)

(Requiring Wire or Lattice Support)
Akebia quinata (Five-leaf Akebia)
Celastrus orbiculatus (Stafftree)
Clematis paniculata (Clematis)
Lonicera japonica halliana (Honeysuckle)
Lonicera henryi (Honeysuckle)

GROUND COVERS

Evonymus radicans (Evonymus)
Hedera helix (English Ivy)
Pachysandra terminalis (Japanese Spurge)
Vinca minor (Periwinkle)



It's the season for flowers, indoors and out. Outdoors, if you're lucky, you have narcissus and the first forsythia. Indoors, if you're wise, you have all sorts of flowers rioting over your new spring curtains and slip-covers, and with each chintz we give you a fresh idea for your spring re-decoration. First: at the top of this page, tiger lilies crowd a gay chintz that would make a perfect slip-cover for the sofa that needs a summer change. Notice that the usual pleated skirt around the bottom is absent, and that solid-colored chintz has been used for the top and front of the arms. Lehman Connor. Bouquets of orchids, held together with ribbons and strands of beads, are the distinctive design for the chintz at the lower left. If you make curtains of this, try using actual beads on the cornice. Arden Studios.

Lower right on this page, a chintz in the Chinese tradition. T intensify it, use bamboo on the cornice. From the Arden Studios. On the opposite page, a simple and rather formalized laurel pattern. It is especially smart if you make a slip-cover of it, with a plain colored fluted skirt around the bottom. From the Arden Studios. The stripes are a Sanforized-Shrunk cotton fabric, for summer suns. Around the bottom, the stripes are cut to overlap horizontally, rather like the clapboards on a Colonial house. From McCutcheon. Right, a flower-and-basket design. The cornice repeats the baske weave, in thin wood or strips of material. Arden Studios. For a cornice over the fern chintz, at the upper right, twisted fern like wire is amusing and has great chic. From the Arden Studios.

ABRICS
HAT
LOOM
WITH THE
LOWERS

FIRST CONSIDER HOW YOU WILL WANT TO USE THE LAND AROUND IT WHEN YOU BEGIN TO PLAN

A HOUSE FOR THE COUNTRY

THE GARDEN SIDE SHOWING PONY YARD AND HERB GARDEN NEAR THE HOUSE

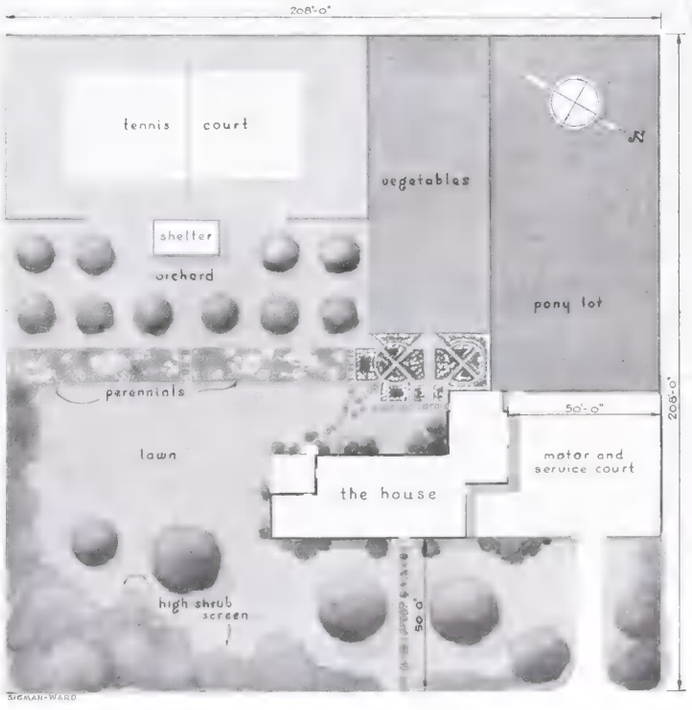
J. FLOYD YEWELL

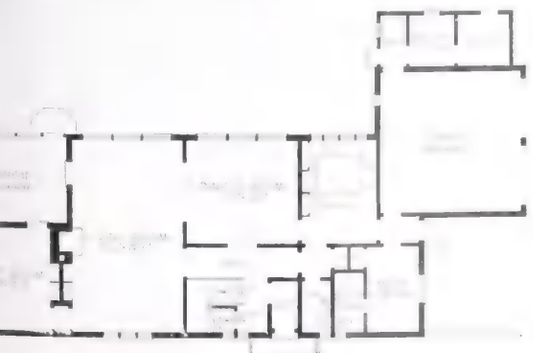
HOUSE BEAUTIFUL asked Harrison Gill, architect, to design this house for a country site. It is built of cement blocks on an acre of ground. The relation of the house to its land is very important in the country, but Mr. Gill has followed city practice in placing his building at the extreme side of its lot, thereby permitting full scope to a garden development on the other side and at the rear of the house. We suggested that he plan for a family of four. He has imagined that the father is an amateur orchardist and vegetable fancier, and has given full scope to these enthusiasms. He has suggested that a pony for one of the children, and hence a stable and pony yard off the garage, would add to the joys of country living. At the rear of the lot is a tennis court, and by stealing a little land from the vegetable patch there would be ample room for a swimming pool later if the family finances permitted. The garden is given full scope near the house, and just beyond the kitchen there is an herb garden.

The house is designed for a lot facing northeast. The plan is arranged so that living room and living porch receive full sun with the service, including kitchen, maid's room and garage, on the north side. At the rear, or southwest, side are large expanses of windows. The motor and service court provides a place for parking the family's and visitors' cars away from the house.

ÇADE SHOWS THE MODERN TREATMENT OF THE HOUSE WITH ITS COMPLETE LACK OF ORNAMENT

THE façade of the house is shown just above and on the opposite page a view of the rear. Notice that in its complete lack of ornament, its windows, its upper decks, the house follows modern ideas, yet retains the conventional gable roof. The construction is of cement blocks with a roof of copper. It contains roughly 41,000 cubic feet of space.





THE plans at the left show that hall space on both floors is reduced to a minimum. Between the living room and dining room a folding partition makes the latter room quite separate except when additional space is needed. Upstairs both the master's bedroom on the northwest corner and the children's rooms at the opposite end face on decks which, in the open country, may have full use. The plot plan just above shows how the house is placed on its acre of land

Take three eggs—

OR FOUR OR FIVE AND GO ON AN APRIL SPREE

SHEILA HIBBEN

SPRING may not be in the parks, or even in the window boxes, but it is on the table, and those of us know it who mark the season by the appearance of shad roe and asparagus, rather than by the Pussywillow and the Crocus. The unimaginative cook who counts on steaks and chops to see her through her days will be disgruntled enough at this interruption to menu routine, but she might as well face it: whatever fancy may turn to in spring, appetites definitely and decidedly turn away from a too-abundant meat diet. If winter is really behind us, so are sausages and mutton and roast beef, and we are off on an April spree of egg dishes, which can cheer up a meal just as a boutonnière, stuck into your lapel, can snap up your last spring's suit.

From the Pas de Calais to Provence the French know what to do with eggs, and there is no village so remote, nor any cook so benighted, that she can't toss together for you an omelet foamy and light, or some less familiar egg concoction which she has made up out of her own head—or heart.

The more tricks you can do with an egg the better off you are, and the more in luck is your family, but don't dare call yourself a real egg cook until you have learned the secret of omelet making. There are innumerable ways of making omelets—just as there are numberless ways of cooking rice properly—and every cook will tell you her own way is the best and only. The following is a good and tried formula, but don't, by any means, change to it if you can produce, by some more familiar technique, an omelet that melts in the mouth.

PLAIN OMELET

Break 3 eggs (that is the perfect size for an omelet) into a bowl, and add ⅓ teaspoonful of salt and the slightest grinding of pepper, and beat with a fork. Put a teaspoonful of butter in a hot frying pan, and when it begins to bubble, turn in the eggs. Tilt the frying pan away from you, and push the eggs with a fork toward the rim opposite you. Let rest for a minute, then tilt the pan toward you and give a sharp knock on the handle of the frying pan, thus causing the omelet to fold of itself as it slides toward you. Turn gently onto a hot platter, and serve immediately.

Before you let imagination soar in the egg line, be sure that you can do a baked omelet, which, along with the soufflé, is one of the basic egg dishes.

BAKED CRAB OMELET

1 cup picked out crab meat	½ teaspoonful chopped parsley
4 eggs	2 teaspoonfuls butter
¾ cup thin cream	1 tablespoonful flour
⅓ cup thick cream	¼ lb. mushrooms
¼ teaspoonful lemon juice	salt and pepper

Melt butter in saucepan, add sliced mushrooms, and just before they begin to color add flour. When well mixed, pour in thin cream, parsley, crab meat, pepper and salt, and let thicken.

Beat egg yolks until light, add ½ teaspoonful of salt and rich cream; mix well, and fold in stiffly beaten whites. Pour the mixture into a heavy frying pan, which has been heated but not greased, and cook in moderate oven (350°) twenty minutes or until omelet is well risen and a light brown on top. Pour the creamed crab on a hot platter. Remove the omelet very carefully from the frying pan with the aid of a spatula and a pancake turner, and set it on top of the crab meat. Serve at once.

EGG AND TOMATOES WITH SHRIMP SAUCE

4 eggs	1 tablespoon flour
¼ lb. shrimps	butter
2 tomatoes	corn meal
4 slices fried toast	salt and pepper
1 cup milk	soy sauce

Cut stem from tomatoes, slice them and dredge in corn meal. Heat 1 tablespoonful of butter in a frying pan and fry the tomatoes, turning them to brown on each side. Lay the tomatoes on the slices of toast, which have been fried in butter, and arrange on a platter, leaving in a hot part of the stove until wanted. Add flour to butter in which tomatoes have been cooked; pour in the milk and allow to thicken. Add shrimps, which have been boiled in highly seasoned water and shelled, soy sauce, salt and pepper, and cook for a minute or two. Pour over the tomatoes on toast and serve.

SPAGHETTI RING WITH EGGS

⅓ lb. spaghetti	butter
6 eggs	salt and pepper
¼ lb. grated American cheese	paprika

Boil spaghetti in salt water until tender. Drain. Beat yolks of 2 eggs and add to them the grated (*Continued on page* 106)

EMELIE DANIELSON

BLOND ACCESSORIES THAT HARMONIZE HAPPILY WITH BLOND WOODS, AND FIT SMARTLY INTO THE SUMMER SCENE. IN THE UPPER LEFT DIAMOND, A BROWN EARTHENWARE CASSEROLE WITH A BAMBOO FRAME. UPPER RIGHT, A COPPER GONG IN A BAMBOO FRAME. THESE AND THE OTHER ACCESSORIES ON THIS PAGE FROM RUSSEL WRIGHT STUDIOS. CENTER, LEFT TO RIGHT, PLATES AND GLASSES IN A BAMBOO STAND LIKE A MUFFINEER; A REED CORNUCOPIA TO FILL WITH FRUIT FOR YOUR TABLE, AND TALL GLASSES IN A BAMBOO STAND TO CARRY INTO THE GARDEN. LOWEST ROW, HURRICANE LIGHTS WITH COPPER AND REED BASES; A REED-BOUND INSULATED BUCKET, COPPER TOP

announcing CATALIN

It looks like glass, but it isn't. You've seen umbrella tops and jewelry made of it, and now it enters the decorating field. In the dressing room of Mrs. Victor Price's house on Long Island, Kroll Designs has used Catalin with great effect for the doors of the triple mirror, and the legs of the three-legged chair. In the photograph just above, the long rods on either side of the chaise longue which house the indirect lighting are also Catalin. And in the panel at the right are architectural details and cross-sections of tubing, all of them Catalin.

PUBLIC LIBRARY

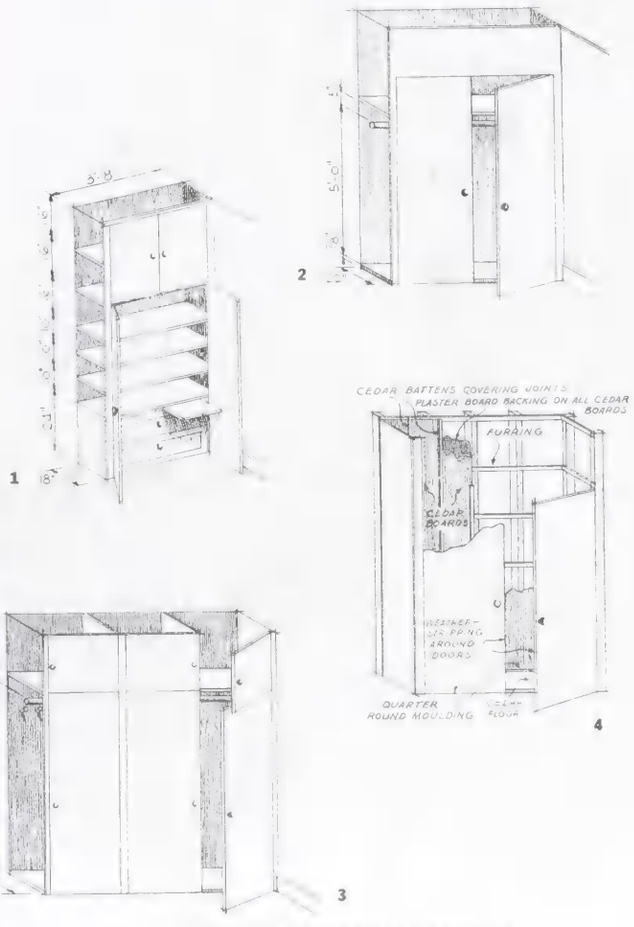
WHEN YOU PLAN THE SECOND FLOOR

WHEN houses and families were larger, the master's bedroom often did service as sitting room and sewing room. The recent tendency has been to make bedrooms small to strip them down to little more than bed and bureau. This kes them more restful and more healthful, by eliminating dust-hing furniture and all inessentials. It also makes them con-n to the decreased size of houses. But when the bedroom is s stripped down and reduced to bare essentials, a companion m is highly desirable to take care of related activities that no longer be carried on in the bedroom and also to provide varm room for dressing. You may have the bath-dressing m, the dressing room-boudoir, the guest bedroom-sitting m and the linen-sewing room. There may also be the sitting m-dressing room and the sleeping porch. This latter feature, vever, seems to have had its day, in cold climates at least. know now that more than enough oxygen can be obtained an open window and that it is not necessary to go to the reme of sleeping out-of-doors.

ENTATION. Whether the bedroom should have early morning is a matter of preference. Some like it; others do not. But st women will have a definite opinion on the subject. In a nate where nights may be hot, to have the prevailing breeze l probably be considered more important than the morning if a choice must be made. Exposure on two sides to give a ss draft is practically everywhere essential for comfort. This ans that bedrooms should occupy the corners. It also means t if there are more than four bedrooms on the second floor, plan must be irregular in shape to accomplish this.

ES OF FURNITURE. The bedroom must be planned around its niture. The new gospel of planning starts, as cannot be too ny times repeated, with the *use* and *contents* of each room. nimum furniture for the master's bedroom consists of one two beds, two bureaus, or bureau and dressing table and two irs. The sizes of these are given at the end of the article. lt-in furniture saves space and often makes for a more eresting room arrangement. In a small room, built-in chests l wardrobes are especially good, but against the convenience a built-in bed must be put the inconvenience of bed-making en there is not free space on each side. A squarish room furnishes more easily than a long narrow one. Sometimes in the latter the beds must be placed against the wall end to end.

The minimum distance that should be allowed between beds or bed and wall is 2′. To be sure, a person can squeeze into a one-foot space, but this means constant rubbing of the paint or wall paper. Between bed and bureau 2′ 6″ are minimum, 3′ or 4′ are better. It is well not to place the heads of the beds on the outside wall in a locality where winters are very cold. It is also better not to place them so that the occupant faces a window, since most people are sensitive to strong light shining directly in the eyes. This position (*Continued on page* 93)



DIMENSIONS OF YOUR CLOSETS AND THE SPACING OF THEIR EQUIPMENT MAKE THE DIFFERENCE BETWEEN COMFORT AND TROUBLE

A linen closet with shelves wide ugh and properly spaced to take e sheets, blankets and quilts. ensions shown indicate what is per for storing this type of erial. There are drawers in the om for less frequently used ns. For convenience in opening e are small cupboard doors at top where winter bed clothing tored in summer and vice versa.

2. A normal size closet with rod five feet from the floor, high enough for ordinary street clothes. The depth is 22″, which is sufficient if there is no row of hooks at the back. Notice that the floor is raised ⅞″ in each of these closets. This keeps dust from blowing in beneath the door and also makes for ease of cleaning, since the closet door thus closes flush against the slightly raised floor.

3. A closet designed to hold dress clothing must have the rod for hangers placed at least six feet from the floor and there should be five inches between the top of it and the shelf above. The depth of the closet is indicated as 24″, which will allow space for a row of hooks at the back. The closet is divided into three separate spaces. One of these is planned to accommodate bulky sports clothing.

4. A cedar closet must be absolutely tight to be of any value. Doors should be weatherstripped as an additional precaution. It is the volatile oil from cedar which kills young larvae. Therefore the wood inside the closet should not be finished. The back, however, is often shellacked to keep this oil from escaping. Have a cedar shelf and likewise cover the joints tightly with a molding of cedar.

Conducted by ETHEL B. POWER

PLEASE TELL ME

EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

QUESTION 388: *Is it possible to make a concrete floor that will not dust? If so, what is the formula?*

ANSWER: Yes, it is possible but it takes more than a formula to accomplish it. Good concrete consists of aggregate held firmly in place by a binding medium of cement and water paste. Aggregate forms nearly three quarters of the mass of hardened concrete and takes the greater portion of the wear on the floor. Consequently, it should be selected with due care. The crushed stones which constitute the coarse aggregate should be of adequate hardness and of a shape to unite properly with the cement paste. They must be clean and free from dust, and must not alter physically or chemically in the presence of moisture. They should also be properly graded. A good rule requires them to range from ¼″ to ½″, and to pass through a ½″ sieve. The fine aggregate is sand, which should consist chiefly of grains ranging from 1/16″ to ¼″ in size; 5% only to pass through a 100 mesh sieve and not more than 10% through a 50 mesh. After the proper materials are selected, then proper proportions and mixing must be observed. Not only must the proportion of cement to aggregate be such that there will be sufficient paste to surround each solid, but the amount of water must be just enough to make a paste that will give easy workability to the concrete. Lastly, and of the utmost importance in the final results, is the matter of curing. Ample time (ten days if possible) should be allowed, and the floor must be kept moist and protected until the concrete is cured. Too rapid drying is one cause of dusting. Another is troweling the concrete while excessively wet. Under normal conditions, the postponement of steel troweling until the concrete has almost set is a safe rule to follow. Also, the value of floor hardeners as a preventive of dusting should not be overlooked, but the above precautions should not be neglected even if a floor hardener is to be used.

QUESTION 389: *How can we treat chestnut paneling from which we have removed all the stain, to preserve the present color, prevent its darkening with age and not change the effect of the raw wood in the slightest degree?*

ANSWER: Wood will darken somewhat with age, even under a protective coating. Any protective coating results in a sheen which slightly changes the effect of the raw wood, but you will find that a protective coating of white wax or white shellac will change the color but little, and will greatly retard the aging of the wood. One or two coats should be enough at first; the more you rub the final coat, the higher will be the gloss. If you prefer shellac, again apply two thin coats, sandpaper down between coats and rub the shine off the final coat with a rag dipped in linseed oil and powdered pumice. Some finishers use a first coat of very thin shellac followed by a finish coat of white wax, but I prefer an all-wax or an all-shellac finish.

QUESTION 390: *Do you believe it wiser to buy an old house and remodel it or to build? Which is cheaper?*

ANSWER: The pros and cons for renovating an old house or building a new one are many. Often the purchase of an old house gains a location or landscape setting impossible to obtain with a new house. Under some conditions the passage of time lends a mellowness and charm to an old house which only years can give. In today's very low real estate market, real bargains in old houses are available. On the other hand, the remodeling of an old house is often expensive, since much has to be torn away before the new work is started and the extra labor involved is great. Too, modern planning takes into consideration modern methods of living, the saving of fuel and the saving of footsteps in household routine. As a general rule, I think a remodeling job is apt to cost more than new building, but it is also a rule proved by many exceptions. Often, too, the additional money spent in renovating a house is saved on the grounds, for to the cost of new work must be added the cost of grading and planting, making of lawns, and perhaps that of tree moving and the making of garden walls.

QUESTION 391: *Can you give me definite instructions for coloring the final coat of plaster on inside walls?*

ANSWER: In coloring the final coat of plaster, a coloring material, usually in paste form, is simply added to the plaster. Cabot's Mortar Colors is an excellent one of this type. There are also colored plasters which come with the color ready mixed in. These, of course, eliminate all danger of uneven color due to faulty mixing.

QUESTION 392: *When a number of reputable roofing companies offer to put on a slate roof for me at costs which are radically at variance, it seems only intelligent to assume that they are not all figuring on the same kind of materials and workmanship. What should I specify in order to obtain a sound roof at minimum cost?*

ANSWER: In dealing with several companies, either submit your own specifications, so that all are figuring on the same thing, or have them furnish you with a list of what is covered in their proposal so that you can make a fair comparison of the bids submitted. If you wish a special architectural effect, you will, of course, have to specify the kind of slate necessary to obtain it. If texture and color are unimportant to you, however, you may save money in many ways. "Commercial Standard" slate is 3/16″ thick with a slight variation in this thickness allowed, so that it requires less handling for grading. This is inexpensive slate, but will make a sound roof. Also, if you shop around, you may find a slate that is of (*Continued on page* 105)

BE MODERN . . . WITH POLISHED PLATE GLASS IN *Color*

Glass has long been recognized as the dominant element in almost every decorative scheme. With new colors, its most modern development, glass becomes more important than ever. Its changeless and enduring beauty achieves a new and greater glory. Deep or delicate blues. Peach. Green. Picture to yourself how colorful plate glass will enhance your rooms when used as mirrored table tops, mirrored screens and panels, wall and overmantel mirrors. There are dozens of ways in which this newest decorating medium can add richness and warmth to your home. Ask any L·O·F glass distributor for details. Libbey·Owens·Ford Glass Company, Toledo, Ohio.

LIBBEY·OWENS·FORD *Quality Glass*

"NEARLY RIGHT" WON'T DO

In Carpet Colors

ASK FOR

Alexander Smith Broadloom Carpet

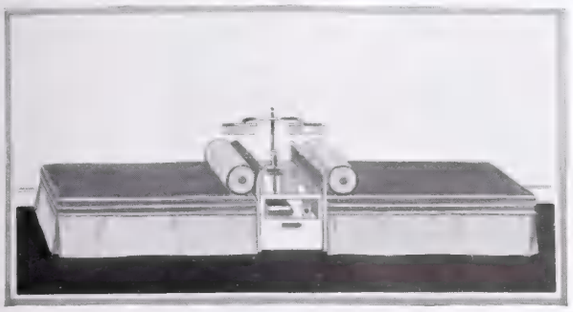
BY NAME

Color perfection and texture make news for spring. Donegal (shown in blue), a stunning ribbed weave, is an entirely new carpet texture. The three colors emphasize the fresh individuality of Alexander Smith Tru-Tone colors, called Tru-Tone because they keep a rich, clear tone in daylight and lamplight. Made seamless in widths up to 18 feet. Write for Tru-Tone Carpet Book to the Alexander Smith Division, W. & J. Sloane Wholesale, 295 Fifth Ave., N.Y.

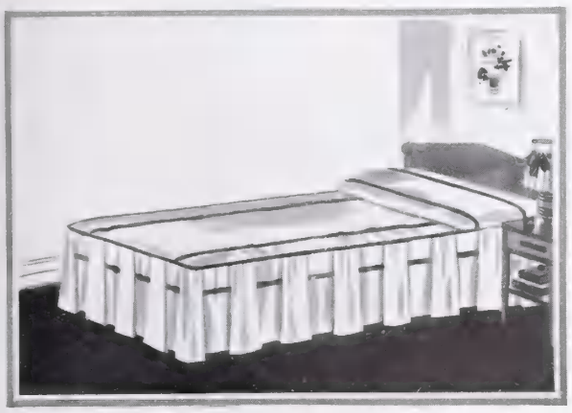
Phone to Find
WHO SELLS IT

WINNING SOLUTIONS
OF THE BEDSPREAD PROBLEM

IN FEBRUARY HOUSE BEAUTIFUL



FIRST PRIZE OF $10 WAS WON BY MISS RUBY GIBSON OF NEW YORK CITY FOR THIS MODERN PRESENTATION OF TWIN BEDS.



SECOND PRIZE OF $5 WAS AWARDED MISS ANNA RATHJEN OF WOODHAVEN, L. I. FOR HER CONCEPTION OF THE PLEATED BEDSPREAD.

roblem: Plan bedspread for twin single or double beds, including le lighting treatment.

Prize Materials:

⅞ yds. of brown corduroy
⅜ yds. of ivory corduroy
⅜ yds. of brown corduroy one-inch elting
yds. of ivory corduroy one-inch elting

ions: The top of the cover is of corduroy. The three sides and r are of ivory. The three sides rimmed with three ivory and two alternating one-inch weltings of me material as the top and sides. nd-pleats are inverted box-pleats, made of brown corduroy. The r is made to fit a folded bed and is closed with a zipper.

Second Prize Materials:

14 yds. of 36" gray piqué	$7.56
3 8-yd. pieces of yellow bias binding	.30
	$7.86

Instead of sending a drawing, Miss Rathjen made up a miniature bedspread. One width of material (running lengthwise) is used for the top center panel. The two smaller panels on either side are attached to it by means of the bias binding. Then cut three strips of material (as wide as the bed) which are joined together with the bias binding and attached to the bedspread. This allows for the pillows. Three-inch pleats form the flounce which is sewed all around the flat bedspread with the binding. Strips of the bias binding are then cut to fit between the pleats.

FOR APRIL—ANOTHER DECORATING PROBLEM

n closet interior arrangement, ng divisions for hats, shoes, and s; a dressing-table might even be ded, if your closet is large enough. you prefer, show a man's closet. paint or wall paper is used, give e of colors or attach cutting of paper and shelf edging. If possi- give approximate cost of every-

Editors of House Beautiful, are the judges in these competi- will base their decision on good originality, workability and my. The latter is very important. the June House Beautiful the —$10 for first, $5 for second—and the names of winners will be announced. Prize-winning solutions will be printed in full or in part, and House Beautiful reserves the right to discuss all solutions submitted. We cannot, however, enter into correspondence regarding entries.

This competition is open to all readers except professional decorators, architects and landscape gardeners. All prices given must be retail prices.

Materials will not be returned unless accompanied by self-addressed, stamped envelope. All entries must be received not later than April 22. Each contestant is permitted only one entry.

Address your entry to

SUSAN HYDE; HOUSE BEAUTIFUL
572 Madison Avenue, New York City

"I bought Fostoria American because it was so inexpensive . . . but I use it for parties because it is so beautiful"

AND that's really the reason Fostoria "American" is the country's most popular tableware—it's inexpensive and it *is* beautiful! With their diamond shaped facets, Fostoria "American" pieces adorn today's tables with the same charm and brilliance that brought fame to the Colonial craftsmen who created their crystal masterpieces a century and a half ago.

Hard, everyday use is no disaster to this rugged Early American pattern. It's sturdy, but at the same time, it makes a stunning table setting for luncheons, and dinners too.

You can see this characteristically American tableware at your nearest glass or department store. All the pieces are very moderately priced; the lovely stemware, for example, being only $3.75 a dozen. Occasional dishes range from 25¢ to $2.50 each for the largest ones.*

For further information about the "American" line, write to Fostoria Glass Co., Moundsville, West Virginia, and ask for Folder No. 11.

* *Prices slightly higher in the West.*

Fostoria

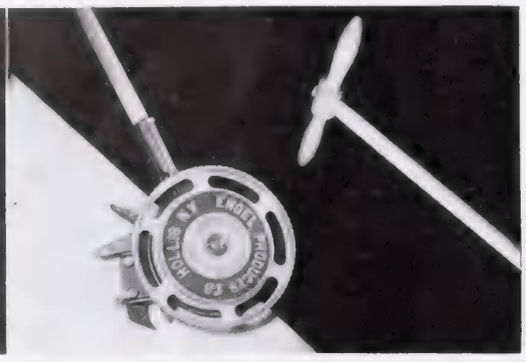
THE GLASS OF FASHION

See page 132 for the new "Who Sells It?" Service.

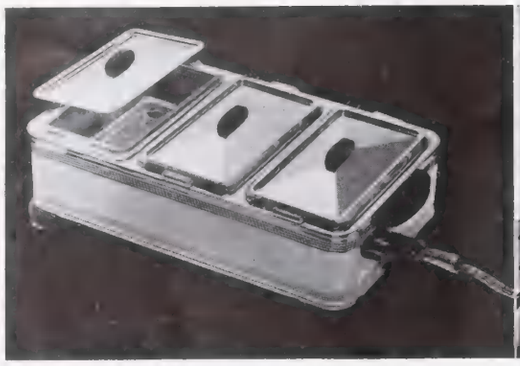
· CONVENIENCES ·

For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect

The little brush at the top is for whisking excess powder off the face, $.50. The egg-shaped complexion brush below has smooth rounded bristles, $1. The nail brush is.....$.50

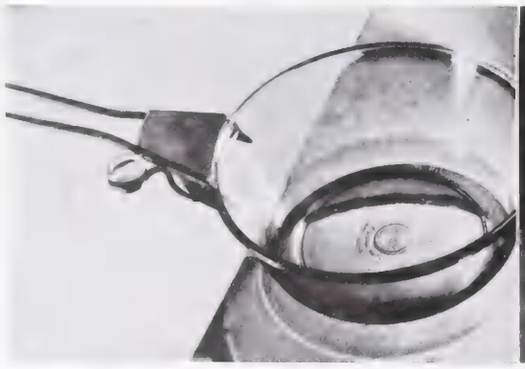


The Lawn Edger cuts a trim straight edge and eliminates toil and backaches. Everyone who owns a lawn should have one. It's easily guided and the blades are self-sharpening.....$6

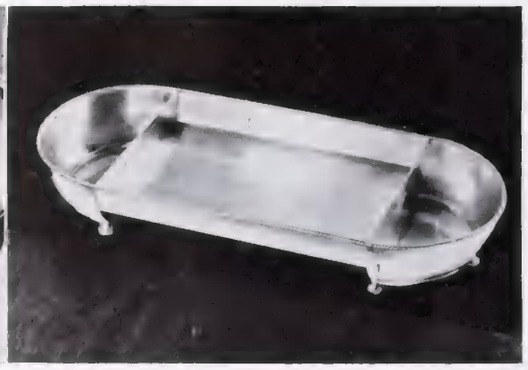


Chromium plated buffet server that keeps food warm and appetizing by hot air—no water necessary. The glass dishes are heatproof so you can use them for cooking, too.....$19.75

Twin Tack Tape takes the place of thumbtacks. It's adhesive on both sides and sticks firmly to any surface until you're ready to rip it off. 6-yard roll, $.25. 12-yard roll.....$.50

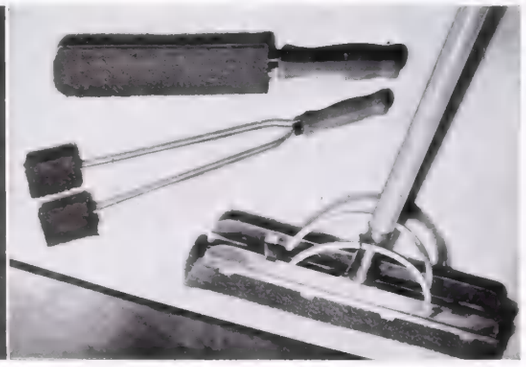


Triple-purpose dish to cook, serve and store food in. Can be placed on top of stove in direct contact with flame. The handle is detachable. 1-qt. size, about $1. 1½ qts. about.....$1.25



Three-compartment serving platter for meat and vegetables. Or cold meat and salad. Made of non-tarnishable metal and fit company for anybody's silver. Serves six.....$15

For walls or floors, a lamb's wool duster with two handles, long and short. The sections may be easily adjusted as they become soiled so as to keep a fresh cleaning surface.....$1.95



Whether you use them wet or dry, these sponge rubber brushes absorb dirt amazingly. Wash them out under a faucet. Broom-Mop, $1.59. Clothes brush, $.50. Bottle cleaner.....$.25

First Picture

OF GORHAM'S NEWEST PATTERN IN SILVERPLATE

MARLBOROUGH
Coffee Pot $20.00
Sugar Bowl 13.50
Cream Pitcher 13.50
Tray 15.00

ADROON AND SHELL
Meat Dish $22.50
Double Vegetable Dish 35.00

Any of the suggestions on this page will make a lovely present for a Bride

BRIDES of this year of grace, 1936, are definitely going "romantic" in wedding silver. And the decorative charm of this newest design in Gorham Silverplate exactly answers this new taste of the younger people. It is sensitively designed and beautifully modeled.

True to the Gorham tradition, Rosemont is substantially plated with solid silver and reinforced with sterling at points of greatest wear. The bride who makes this choice will know she has silverplate that will last a lifetime—and a pattern of enduring charm. A limited introductory offer enables you to secure a 38-piece service for only $39.95. Dessert Knives are $26.00 a dozen. Dessert Forks—$15.00 a dozen. Teaspoons—$8.00 a dozen. Get illustrated price lists on any Gorham Silverplate pattern from your jeweler or The Gorham Company. Providence, Rhode Island . . . *since 1831*

GORHAM *Silverplate*

THE NEXT THING TO STERLING

Phone to Find WHO SELLS IT See page 132 for the new "WHO SELLS IT?" Service.

BUILDING
DECORATING
GARDENING

THE BOOKLET SHELF

Write directly to the addresses given. There is no charge by the firms except where mentioned.

GARDENING

85. The Value of Peat Moss for Plants and Trees is one of the many leaflets that the makers of G. P. M. Peat Moss will be glad to send you, without charge, if you will write them your problems. Atkins & Durbrow, Inc., 165-B John St., New York, N. Y.

86. Seed Annual 1936, describing new and improved varieties of flower and vegetable seeds. Illustrations in color. Many of the varieties are introduced for the first time this year. Stumpp & Walter Co., Dept. HB, 132-138 Church St., New York City.

87. Burpee's New Garden Book presents a profusion of horticultural delights. When writing ask about this firm's dahlias. W. Atlee Burpee Co., 241 Burpee Bldg., Philadelphia, Pa.

88. Kelsey's 1936 Short Guide tells about the best varieties of hardy trees, shrubs and plants with special quantity prices for the year. Information is contained in Catalog No. 118. Kelsey Nursery Service, 50 Church St., New York City.

89. Artificial Manure and How to Make It. The booklet tells how to use Adco to convert waste material into good fertilizer. Adco, Carlisle, Pa.

90. Coldwell Catalogue and Reference Guide to Good Lawn Care. There are shown several types of power mowers and other equipment for keeping your lawn trim-looking with a minimum of exertion. Coldwell Lawn Mower Co., Dept. H, Newburgh, N. Y.

91. A mower that cuts weeds whether long or short, on levels or in the rough. Ask for catalogue to see just how the mower is constructed and how it works. National Mower Co., 839 Cromwell Ave., St. Paul, Minn.

92. The Garden Dictionary. An encyclopedia of practical horticulture, garden management and landscape design. This prospectus gives some of the typical articles that are to be found in "The Garden Dictionary," published by Houghton Mifflin Co., HB 2, 4 Park St., Boston, Mass.

93. Gardens and Gardening. A garden annual on planting is described in a folder that also reviews briefly other books for the home and garden. The Studio Publications, Inc., Dept. H, 381 Fourth Ave., New York.

94. Growing Plantlets From Seed explains the planting of seeds in cold frame or hot bed and tells of precautions to be taken when transplanting. Sample of Manured Peat Moss HB4 on request which will introduce this valuable garden aid to you. Peat Institute of America, Peat Import Corporation, 155 John St., New York, N. Y.

BUILDING

95. Cabot's Creosote Shingle and Wood Stains. This booklet shows a number of houses finished with these stains and gives directions for application. Samuel Cabot, Inc., HB-4-36, 141 Milk Street, Boston, Massachusetts.

96. Kenmar Copper Shingles. A roof of beauty and permanence is now available in low-cost, easily applied copper shingles. An attractive booklet will tell you more about them. The New Haven Copper Co., Seymour, Conn.

97. 40 Points You Should Consider In Building Your New Home. Cedargrain Siding Shingles provide an outside wall covering that combines the beauty of fine wood shingles with permanence and fireproofing. This booklet will give you some excellent thoughts on remodeling. Johns-Manville, Dept. HB-4, 22 E. 40th St., New York, N. Y.

98. This New Comfort. If you are building or remodeling, this booklet discusses systems of air-conditioning for all types of homes. American Radiator Company, HB-4-36, Div. of American Radiator & Standard Sanitary Corp., 40 West 40th St., New York, N. Y.

99. Interesting Booklets can be had on the following subjects: Air Conditioning, whole house or single room units: Automatic Heating: Conditionaire. GMAC 6% Finance Plan is available for the purchase of this Company's products. Delco Frigidaire Conditioning Corp., HB-4, Dayton, Ohio.

100. New Homes of Enduring Beauty is the booklet you should have if planning to build: Modernizing With Weatherbest, if remodeling. This Company will also send you a set of photogravures for 10¢ which show four houses in color, each with its floor plan. Weatherbest Corp., 966 Main St., N. Tonawanda, N. Y.

101. Luxurious Heat is a booklet beautifully illustrated in color. It shows a GE Oil Furnace split in half so that you can see just how it works. It tells about the safety, luxury, beauty and true economy of this furnace and explains an "Easy to Buy" plan. General Electric Co., Air Conditioning Dept., Div. 21153, Bloomfield, New Jersey.

102. Burnham Home Heating Helps Told in a Friendly Way contains several pages of questions and answers compiled to act as a guide on home heating problems. Burnham Boiler Corporation, Irvington, New York.

103. Residential Heating. This company issues catalogues covering equipment using both anthracite and bituminous coal for residential heating. Make sure you state which you are interested in. Iron Fireman Mfg. Co., 3282 W. 106th St., Cleveland, Ohio.

104. The Magic of Wonder-Soft Water. The Permutit water softener will soften, filter and purify all the water that enters your house. It will help do away with "dishpan" hands and "hardwater" hair. Just how is told in this booklet. The Permutit Company, Room 717, 330 West 42d St., New York City.

105. The Metalcraft Line of Steel Kitchen Cabinets. Whether you are planning a new house or remodeling an old one, this company will submit a complete layout of the kitchen without obligation. When writing ask about the special form for this service. Excel Metal Cabinet Co., Inc., 101 Park Avenue, New York.

106. Dubois Fences will add charm to your home, whether it is a penthouse in Manhattan or an extensive country estate. They are described in illustrated leaflets. Write for booklet H-6. Dubois Reeves Fences, Inc., 101 Park Ave., New York, N. Y.

107. Anchor Fences for Lawn and Garden describes briefly Anchor chain fences made of Bethanized wire, cedar picket, Michigan tight picket, cedar paling, weld railing and other products. Anchor Post Fence Co., 6514 Eastern Ave., Baltimore, Md.

DECORATING AND FURNISHING

108. Chateau Furniture is pictured in attractive settings, from which you will be sure to receive valuable hints for decorating and furnishing your home. Cassard Romano Company, Inc., 307 East 63d St., New York City.

109. Descriptive Booklet of Mayfair Shades. These shades of woven wood fabric are smoothly surfaced and painted with an easily washable finish in a wide variety of colors, including white. Mayfair Shade Corp., 175 Varick St., New York City.

110. Billy Sleeper describes the Perfect Sleeper mattress and cleverly styled couches. Some couches are convertible into twin beds by a new "gear shift" that does away with the tugging and pulling usually accompanying this operation. Sleeper, Inc., D-6, 1407 American Furniture Mart, Chicago, Ill.

111. Interesting Cases From the Mattress Clinic. An amusingly illustrated booklet that discusses some common causes for sleeplessness and d a free service conducted by a s to whom you are invited to pre sleeping problems. A convenie is provided. The Sleep Shop, Conger, 45th St., & 6th Av York, N. Y.

112. Feminine Gifts. A bookl trating comforters, chaise longu traveling sets, small pillows—a things that women adore to re gifts. Carlin Comforts, In Madison Avenue, New York,

113. Musette. The booklet d this new small piano which has been introduced by one of the finest piano makers. Winter an pany, 849-863 East 141st St York, N. Y.

SILVER, CHINA, LINEN

114. Planning for Sterling booklet tells you how to go abou shows photographs of many pat silver. Among them Minuet, ins an antique highboy; Primrose, the French Renaissance, and We inspired by the pottery of Josia wood. International Sterling ingford, Conn.

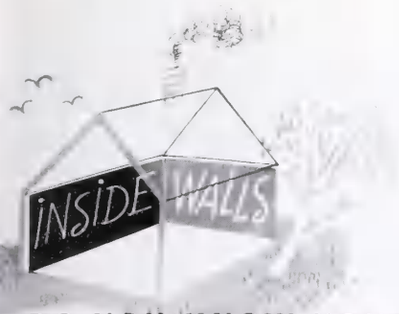
115. $1000.00 in Prizes in the lace and Sons Table Setting The leaflet gives full informati the contest, which closes April Wallace Silversmiths, Wallac Wallingford, Conn.

116. The History of the Knife and Fork. Correct ta tings for breakfast, luncheon a ner and a page on the care of ver. Ask about new Jubilee when writing. Reed & Barton, smiths, Taunton, Mass.

117. A Plated Article by Dickens. This quaint story of ho China is made was first publi "Household Words" in 1852. Th let pictures some of the Spode and gives the trademarks used firm since it started in 1770. C & Thompson, Inc., 206 Fifth New York.

118. Restful Sleep and the p good bed linen and properly m beds play in it are described booklet. There are actual sam percale and muslin sheeting. U Mohawk Cotton Mills, Inc. HB2, Utica, N. Y.

119. How to Get Your Beauty Ten hints for beauty sleep are this booklet as well as informa Equi-Tension and what it m Wamsutta Supercale sheets. Wa Mills, HB-1, New Bedford, M



DO YOU KNOW YOUR MATERIALS?

OR walls include both the in- surfaces of exterior walls and s. In rare cases walls which are rick, concrete or stone—may be osed on the inside and given coat of paint or whitewash. reatment, however, is not com- an all-year house, except per- warm climates. There are ma- hich are just coming into use, which are commercially avail- ich make a homogeneous wall, an inside finish and are practi- use they give some insulation t, cold and condensation. These asbestos-cement panels, special panels and glass bricks.

wood or steel frame house st be an inside covering placed tuds, and on furring strips in onry house, to seal the air nd to provide a decorative fin- common ones are wood panel- and plaster, and wall boards.

REQUIREMENTS

n the inside walls are separate but a part of the structure, as, nce, wood paneling, lath and r wall board, they should con- o the strength and weather- of the construction. As part ter walls or as partitions, they e rigid, able to withstand blows ome extent, absorb sound.

shes should be pleasant in tex- reflect light without glare, ould be easily cared for, espe- baths and service portions.

MATERIALS

ND WOOD EFFECTS. Oak, umwood, pine, cypress and red- among the woods that may be paneling. Paneling today, how- ept the simpler pine sheathing, only in rooms of some archi- pretension. Wood paneling nailed directly to the studs, al- is better practice to apply it especially on an outside wall, naller house a wood wall may ned less expensively by ply- n effect of wood may be ob- y wood veneer on canvas ap- ectly to plaster, and by wall imulating wood.

AND PLASTER BASES. In plaster is classified as soft or ft plaster has lime as the ce- material; hard plaster, gyp- d and water are the other in- in both soft and hard plaster. e plaster, hair or fiber is com- ed in the rough coats to rein- while in a plastic state and n the bond between plaster There is also a fiber gypsum Because lime plaster sets very ypsum is often added to hasten ersely, because gypsum hard- ens quickly, a retarder such as lime putty is added to lengthen the process. Some plasters come ready mixed; some with integral coloring. There is also a special acoustical plaster, but this is seldom found in domestic work.

Plaster is applied in two or three coats. With three-coat work, the first or scratch coat must be thick enough to be slushed through the openings and thoroughly cover the laths. It should be strong enough and rough enough to give a good bond for the second coat and should harden quickly. The second or brown coat forms the main body of the plaster. It should harden more slowly and therefore can be less rich (have more sand) than the first coat. If this coat is too rich, it will shrink more than the first coat and cause cracks, or even pull the scratch coat away from the lath. The final coat is merely a skim finish and is added if a smooth white surface is desired. The final coat has no sand. If a very hard finish is desired, gypsum or Keene's cement (gypsum calcined at a high temperature) is used. With two-coat work the first coat is thick enough to provide the bulk of the plaster, and the second coat is merely a finish. Corner beads are used on exposed corners to give added protection and to guide the plasterer.

If the wall is not to be painted or papered, it may be given different textures. With lime plaster, the second coat may be floated to a sand finish. With gypsum plaster almost any desirable texture can be obtained by special troweling of the final coat. If a hand-finished effect is desired, it is better to omit the corner beads and to let the corners take on a natural unevenness. Further decorative effects can be obtained by plaster moldings, either built up by the plasterer or bought ready made.

The bases for plaster are wood lath, metal lath, plaster board and insulating board. These are all nailed to the studs or furring strips. Metal lath and plaster board are incombustible and gypsum plaster on metal lath and on plaster board have passed a one hour's fire test. Some of the insulating laths have been treated to resist fire and they also provide some insulation against noise as well as heat and cold. Lime plaster on wood lath, which has usually been considered the most sound absorptive, is, because of the difficulty of handling and especially because of the great length of time required for its drying, being discarded in favor of the much quicker-setting gypsum plaster. Lime plaster is sometimes used on wire lath when greater strength is required, but it is more common to use gypsum plaster when wire lath is used. Wood lath does not make as satisfactory a base for gypsum plaster since wood lath is bound to shrink to some extent and, as

See page 132 for the new "Who Sells It?" Service.

THE *Bride's House*

BEDROOM FURNITURE IS CUSTOM BUILT, BUT INEXPENSIVE

There is a vast difference between commercial furniture of common design and the custom built kind—in everything but price. The bedroom of Bride's House (furniture by Cassard Romano) emphasizes the added charm, the exclusiveness, the *individuality* which can only be secured through Personalized Furniture design.

It is not necessary to start with an entire suite. Once you have decided upon the furniture plan, we are prepared to carry it out—beginning with a chair at a time, if you wish. Our long years of specializing in the reproduction of antiques have equipped us to build furniture which is authentic and worthy of our craft. We enjoy carrying out those exclusive designs which you and your decorator have conceived for your own home.

Please write for photographic examples.

cassard romano co., Inc.
307 EAST 63rd STREET, NEW YORK CITY
PARIS CHICAGO SAN FRANCISCO

gypsum plaster is an inelastic material, cracks will result. The manufacturers of plaster board recommend that only gypsum plaster be used on it.

WALL BOARDS. Wall boards of wood fiber, gypsum, asbestos and other materials may be used in place of lath and plaster. These come in different widths, many of them ceiling height. Some serve also as insulation against heat or cold and noise. Many are self-finished with various surfaces from those resembling plaster to those with a glazed and scored surface resembling tile. They may be used as panels with joints covered by narrow battens, but there are newer and better methods of treating the joints. One of these is to fill them with a metal strip which holds the panels in place. Another is to use boards with a beveled edge, and leave the joints exposed, or the joints may be concealed with plastic and muslin and the wall then painted.

Among the new wall boards are those known as laminated plastics or phenolic compounds. These are composed of sheets of different materials bonded together with phenolic resin. They have a hard, impervious, easily-washed surface, and come in plain colors or patterns. They are more expensive.

TILES. Ceramic and enameled tiles with high glaze or dull finish are available in a great variety of colors and textures. Their use is principally in bathrooms and kitchens, applied to cement mortar on metal lath or masonry.

GLASS. Slabs of vitreous material, opaque and in various colors, make easily cleaned and impervious walls, but are rather expensive. These are a to any hard, firm surface.

Glass bricks are among the possibilities for walls. These are units somewhat larger than st brick size, of translucent glass l in mortar as are bricks. They c clear and greenish color and glareless, diffused light which is by different cuttings on one f the brick. Decorative effects n obtained by painting the surfa contact with the mortar, an by sand-blasted designs. These bricks as yet are rather expensi

Mirror glass is being incre used for mural decoration. It co several colors, the color being glass itself, and with silver o backing. Due to improved manuf it is practical now for use in bath Either mirror or plain glass n decoratively painted. Mirror is a to studs or furring strips and l place by metal pins or fasten

OTHER FINISHES. The common od of finishing the plaster wall paint, or some other wall cover wall paper. These may be appli on some of the wall boards, as ha stated. The subject of paints ar nishes is too large to be con here. Briefly, it may be said t terior wall paints differ from e paints, and should be chosen ingly. There are special plastic which give the effect of plaster.

Wall coverings include the new able ones and washable wall p canvas, applied to plaster to ol crack-proof surface; linoleum, a to smooth plaster or wall boards foils, genuine and artificial leat plied to plaster or wall boards.

MATERIALS FOR HOME-MADE GATES

As Shown on Page 59

These prices are quoted by Hartmann-Sanders Co., and represe California heart redwood, completely milled, together with necessa hardware and cold-water glue. Prices are F.O.B. Chicago. The materia are sent ready to be assembled. Your local lumber dealer will also able to quote you prices, usually on the stock milled or unmille

THE GEORGIAN GATE

4 Posts 5½″ square and 9′ 0″ long
2 Seat ends 18″ wide x 4′ 0″ high x 1¾″ thick
4 Rails 1¾″ x 3½″ x 3′ 7″ long, tenoned one end
8 Seat slats 1⅜″ x 2½″ x 4′ 0″ mortised
2 Gate rails 1⅜″ x 2½″ x 3′ 7″ tenoned 2 ends
13 Pickets 1½″ x 1½″ random lengths
1 Pair gate hinges
Price $20.00

IN THE MASONRY WALL

2 Hanging stiles 1¾″ x 2½″ x 2′ 6″ long
2 Gate stiles 1¾″ x 2½″ x 2′ 6″ long, mortised
1 Bottom rail 1¾″ x 4½″ x 3′ 1″ long tenoned
1 Top rail 1¾″ x 7½″ x 3′ 1″ long tenoned
5 Pickets 1⅜″ x 4½″ x 2′ 3″ long
4 Pickets 1⅜″ x 2¼″ x 2′ 3″ long
1 Pair gate hinges
Price $9.00

THE ARBOR SEAT

4 Posts 6″ square x 9′ 0″ long
2 Seat ends 18″ wide x 4′ 0″ high x 1¾″ thick
4 Rails 1¾″ x 3½″ x 3′ 7′ tenoned one end
8 Seat slats 1⅜″ x 3½″ x 3′
16 Back slats 1⅜″ x 3½″ x 2′
2 Cleats 1⅜″ x 2½″ x 1′ 6″ lo
2 Top plates 1⅜″ x 3½″ x 4′
2 Back rails 1⅜″ x 3½″ tenoned 2 ends
7 Pickets ¾″ x 5½″ x 5′ 6″ lo
6 Pickets ¾″ x 2¼″ x 5′ 6″
2 Elliptical rafters 3½″ x 4½″ wide
11 Lattice strips ¾″ x 2¼″ x 4′
Price ....

THE ARCHED GATE

2 Posts 6″ square x 9′ 0″
2 Square caps 7½″ x 7½″ x 1
2 Elliptical rafters 1¼″ x 4″ wide
11 Lattice strips ¾″ x 2¼″ x 1
2 Hanging stiles 1¾″ x 2½″ long
2 Gate stiles 1¾″ x 2½″ x 3′ mortised
1 Bottom rail 1⅜″ x 2½″ x 3′ tenoned 2 ends
1 Top rail 1⅜″ x 2½″ x 3′ tenoned 2 ends
1 Cross rail 1⅜″ x 2½″ x 4′
9 Pickets ¾″ x 2¼″ x random
1 Pair gate hinges
Price ....

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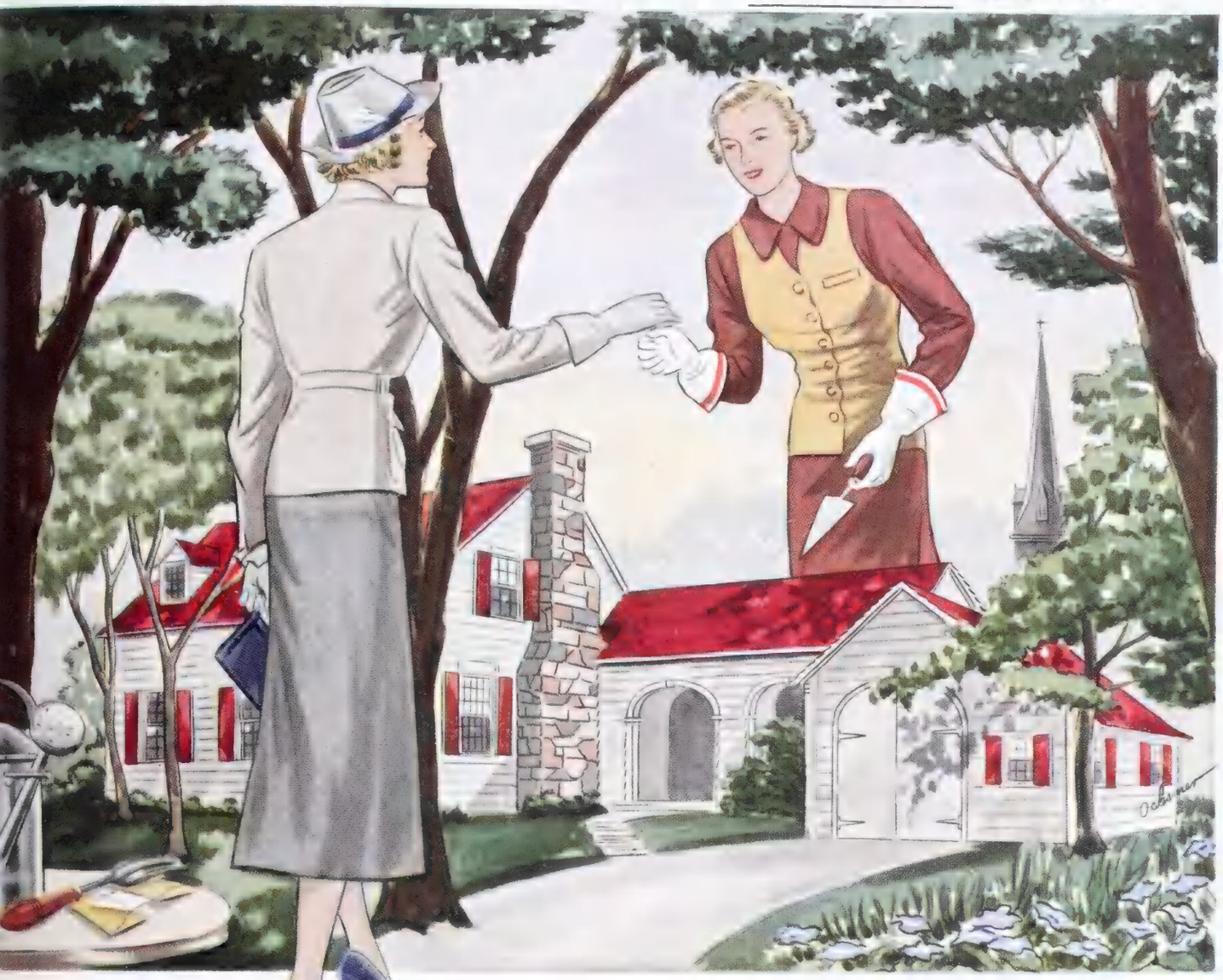

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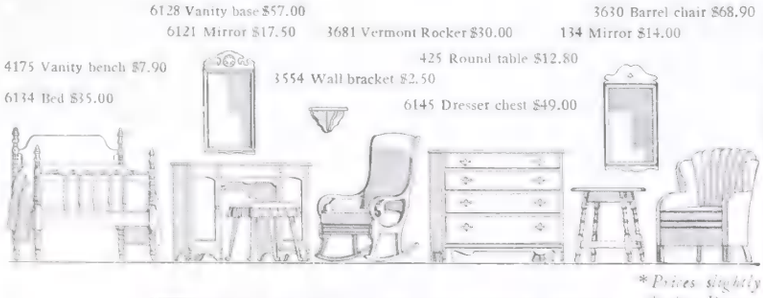

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CONIFERS FOR THE CAROLINAS

THERE ARE THREE DIFFERENT CLIMATE AREAS IN THESE STATES. HERE ARE THE TYPES BEST SUITED FOR EACH

by L. S. DRAPER

MOST gardeners are creatures of habit, too little given to experiment with materials unfamiliar to them. No better example of this exists than in the present use of conifers in the Carolinas. The popular types are the easily grown and garish varieties such as the various forms of Chinese Arborvitae, globe, pyramidal and columnar type, all vivid green and yellow-green, or the Swedish and Irish Junipers and similar conifers, all of which should be used sparingly and with the greatest discretion in any planting. Yet it is possible by the use of conifers to get a wide range in color values. Where the plan calls for subdued, shadowy or bluish-green tones, such conifers as *Cedrus deodara* and *Cedrus atlantica*, *Juniperus sylvestris*, *Juniperus virginiana glauca* and *Retinospora pisifera squarrosa vetchii* can all be used effectively. Where accent or vivid color for continuous effect is desired, there is a vast planting range in the Retinosporas or Cedars, as well as in the American and oriental Arborvitae. A greater understanding of the planting possibilities and conditions should lead to more effective and adaptable combinations.

In the first place, it should be understood that there are three distinct planting zones in the Carolinas, with climatic conditions in each which determine selection. There is the tidewater or coastal section, together with the Sandhills, a district of mild winters where most of the winter resorts are located. The Piedmont section is the industrial area, with cooler winters and higher altitudes. And finally there is the mountain section with elevations of from 1,500 to 6,000 feet where cool summers and cold winters are the rule.

The coastal section is ideal for the development of Live Oaks, Magnolias, Carolina Cherry Laurel, and such conifers as long leaf Pines, Cedars and Italian Cypress. In the Piedmont section Pines are found in abundance, but rarely the long leaf Pine and usually several varieties of short leaf Pines, as well as native Cedars and other introduced conifers. Particularly in the southeast of these two sections broad-leaf evergreens form the majority of the introduced plant growth. Here conifers are used, particularly for emphasis and accent. It is in the mountain section that conifers come into their own for mass plantings and windbreaks as well as for the accents of the other sections. Here the white Pine and both Canadian and Carolina Hemlock grow abundantly, together with Rhododendrons and mountain Laurel.

But if conifers are more abundant in the mountain region of the Carolinas, they are quite as desirable in the other areas where their planting provides pleasing contrasts and interesting effects. Only a study of those types which resist the warm, dry summer weather of the Piedmont or the hot, humid days of the coastal section will bring success in their selection and use. The following lists discuss plantings for the various sections.

FOR THE MOUNTAIN REGION

FIRS (Abies): *A. fraseri* is n*A. concolor* (white Fir) and *A. nanniana* (Nordman's Fir) are satisfactory for cultivation.

TRUE CEDARS (Cedrus): *Cedrus l*(Cedar of Lebanon) and *C. atl*(Mt. Atlas Cedar) are hardy to feet elevation, but do better in wa sections.

TRUE CYPRESS (Cupressus): *C. zonica*, the only well-known v hardy for mountain use, is diffic transplant in size because of its tap-root.

JUNIPER (Juniperus): Also calle Cedar or Savin. *J. virginiana* red Cedar) is useful in many wa *virginiana glauca* (blue Virginia C is excellent for its blue-green colorbe used with *J. communis sylvest* effective combination with sem trate forms such as *J. chinensis chinensis pfitzeriana* and many pr bent varieties such as *J. prostrata J. sabina tamariscifolia.*

SPRUCES (Picea): Questionable use below 1000 feet elevation. *P. manni* (Englemann's Spruce), *P. celsa* (Norway Spruce) and *P.* (native red Spruce) are varieties often used.

PINES (Pinus): *Pinus strobus* (Pine) attains large size and tog with native Hemlock is the most quently found of all conifers. *P. mu* (Mugho Pine), a dwarf variety well.

DOUGLAS SPRUCE (*Pseudotsuga cronata*) does well in higher altit

CYPRESSES (Retinospora): Form called Chamaecyparis. These co the greatest number of varieties in eral use. The wide variation of size and form often leads to n and queer, rather than harmon effects. *R. pisifera filifera, plumosa squarrosa*, the pea-fruited forms, most commonly used and more suit for cultivated effects than info planting.

JAPANESE UMBRELLA PINE (S*pitys verticillata*) has consistently in the Piedmont section. Grows factorily in the mountain area.

AMERICAN ARBORVITAE (*Thuja dentalis*): This has a wide rang use and form.

HEMLOCKS (Tsuga): Two well-kn native forms, *T. canadensis* (Cana Hemlock) and *T. caroliniana* (Car Hemlock). They vary from native ing and unrestrained growth to cli hedges. Fast growing in popularity

YEWS (Taxus): All do well mountain conditions. *T. cuspidata* anese Yew) is best for all condit

FOR THE PIEDMONT SECTION

Firs, spruces, hemlocks and w pine do not thrive.

TRUE CEDARS (Cedrus): *C. libana C. atlantica* do even better here tha the mountain region, while *C. de* (Indian Cedar), a native of thrives and is often considered handsomest specimen conifer of South. It has a wealth of bluish-g

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borne in tufts and horizontal
es more informal than the Spruce.
le for specimen, groups or screen.
E YEW (Cephalotaxus): *C. dru-*
trailing form, *C. drupacea for-*
arger growing and spreading, and
unculata fastigiata (*C. harring-*
the upright form.
NESE CEDAR (Cryptomeria): Both
onica and *C. lobbi* are perfectly
and attain large size.
ESE FIR (*Cunninghamia lanceo-*
This is a coarse, rapid-growing
looking like a giant Monkey
Both Cryptomeria and Cunning-
suffer from occasional branches
brown due to summer heat and
.
ERS. Do well. Columnar forms,
y pruned, take the place of the
Cypress, which is of uncertain
ss in the Piedmont.
CES (Picea) should be planted
nder favorable conditions and
bly above 1000 feet elevation.
S (Pinus): Several short-leaved
s are native but rarely used in
pe work. *P. austriaca. P. ex-*
P. bhotan and *P. thunbergi* are
fective.
NESE CYPRESSES (Retinospora):
are extensively used as in the
in section. *R. obtusa* and *R.*
plumosa must be well pruned
ar.
ICAN ARBORVITAE (*Thuja occi-*
) suffers here from drought and
summer.
ESE ARBORVITAE (*Thuja orien-*
Thoroughly at home. Ranges in
om yellow to purplish-green with
orticultural forms. Should not
l indiscriminately, but for color
is and accent.
DIAN HEMLOCK (*Tsuga cana-*
: Does well only in moist,
conditions. Rarely develops the
ained in its mountain habitat.

FOR THE COASTAL SECTION

Conifers should be used sparingly in this section, which is the home of the Magnolia, Carolina Cherry, Camellia and many other broad-leaved evergreen trees and shrubs. Conifers should be used here for special purpose and accent. Native long-leaf Pine (*P. palustris*) is the most effective large conifer of the section, but is very difficult to transplant. The Deodar Cedar (*Cedrus deodara*) is as effective here as in the Piedmont. Cephalotaxus, Cryptomeria and Cunninghamia can all be used satisfactorily. Junipers suffer from the heat of summer. Such mountain conifers as Spruce, Fir and Hemlock cannot be used at all. The Retinospora is used but little and rarely achieves long life or good size. Chinese Arborvitae thrives in hot weather in sandy soil and is over-used. The Italian or royal Cypress (*Cupressus sempervirens*) comes into its own here and will give a marvelous effect when a columnar form is desired.

Conifers can be combined satisfactorily with broad-leaved evergreens if due care is taken to see that awkward color combinations or objectionable contrasts in leaf form are avoided. To use a Chinese Arborvitae with a Deodar Cedar is to destroy the color value of each plant, and to insert conifers without rhyme or reason in a planting of broad-leaved and deciduous shrubbery will eliminate any real element of planting design from the arrangement.

EDITOR'S NOTE: While practicing landscape architecture and town planning from an office in Charlotte, North Carolina, Mr. Draper made many observations upon the conifers which are suited to different parts of the Carolinas. He has since given up his practice to become Director of Land Planning and Housing for the Tennessee Valley Authority.

DESIGN AS YOU LIVE

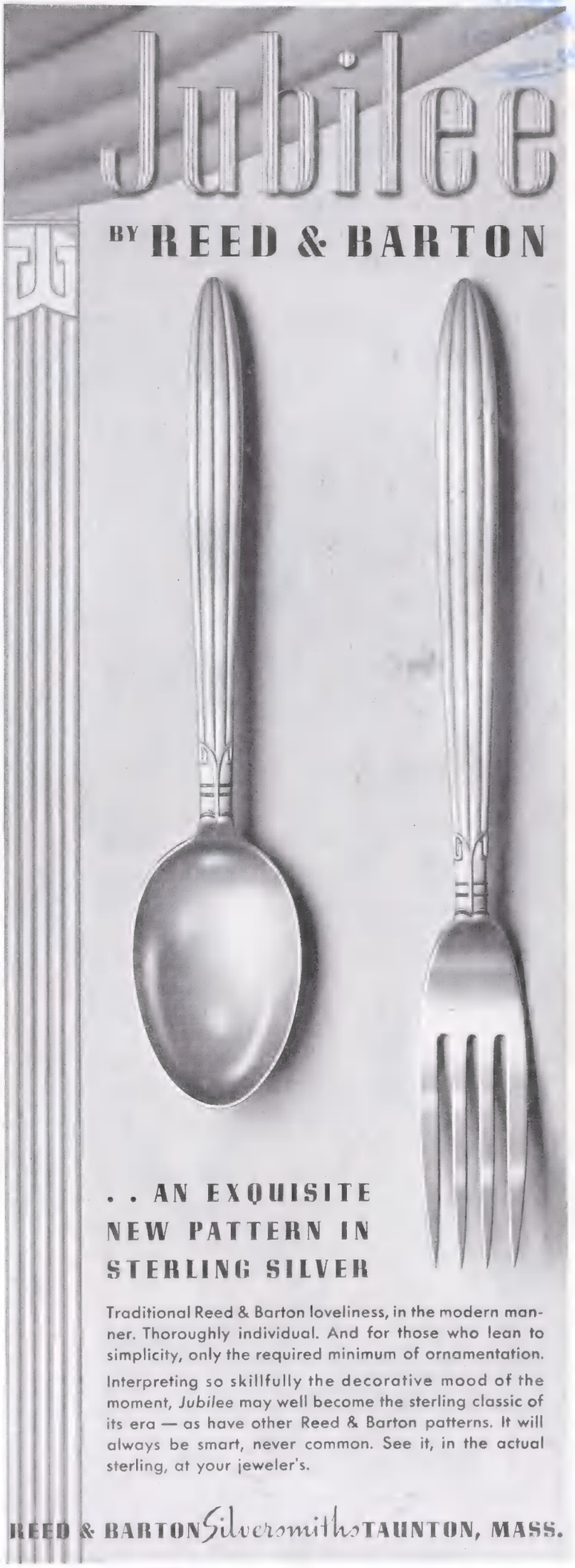
CONTINUED FROM PAGE 77

unpleasant if one must spend
rt of the day in bed. A dressing
nder a window and a bureau
n windows have the best natural
The best relation between bed
ndow is a window at the side
bed. but not directly over it.

ION TO OTHER ROOMS. It is
d practice to open every bed-
from the hall. Whether the
s bedroom and the child's room
connect is a matter of individual
nce. The tendency is not to make
nnection. Of twenty-five plans of
ouses built recently and selected
om, only one had it.
also customary when there is
han one master's bath to open
ectly from the master's bedroom
e second one (if there are only
om the hall.
flexible plan that permits one
o serve a dual purpose for guest
udy is an increasingly popular
is also becoming common prac-
put the maid's room and bath
first floor. This position has the
ges of devoting the entire sec-
or to the family. of eliminating
ce stairway, and of making the
room so accessible to the kitchen
e maid can more easily alternate
nd rest periods. On the other
ome maids object to sleeping on
und floor. When the maid's room
is on the second floor, it is usually well for it to be directly connected with the main second floor hall, and this is very desirable if there are children.

A new development is the use of an upper floor deck to give an open-air sitting place connected with the bedroom. This seems a logical convenience if the roof can have privacy. If it is exposed to the street, it is safe to conclude that it will not be much used. The only remaining advantage in this case is that a French door gives greater circulation of air.

LIGHT. A general light, light for reading in bed, and light at the dressing mirror are essential. The best way to obtain such light is still a moot question. The simplest way to obtain general lighting is by a central fixture set close to the ceiling. In selecting it, remember that an unshaded bulb should not be exposed to the eye. New but more expensive ways are panel and soffit lighting. This soffit lighting may also be used for the bed, if it is placed in an alcove. This means a large wattage to obtain the required amount of light. The best solution to date seems to be a wall fixture over the bed. This may be a long, horizontal one with lumiline lamps or it may be a simple bracket. It should be placed low enough to throw light directly on the reading, but it should not be less than 5′ from the



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RIGHT: WALL-TEXED bedroom showing pattern No. 3361.

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See page 132

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floor so that it will not interfere with a person in a sitting position. If a table lamp is used, it should be high enough to shed light to the middle of the bed. Otherwise it is utterly ineffectual. It is amazing how often a low bedside table and low lamp are seen as provision for reading in bed. As everyone who has tried to read under such circumstances knows, such a light is utterly inadequate. And if it is inadequate, no decorative virtues that it may have can justify it.

The best light for the mirror is a long, vertical one on each side extending high enough so that the entire face and the top of the head are lighted. Light at only the top or bottom of the mirror throws part of the face in shadow. These lights should have frosted glass to eliminate glare. A light in the closet may be a convenience if the closet is large. With the modern long, shallow closet, it is hardly necessary if the room itself is adequately lighted.

CLOSETS. A closet should be planned just as definitely for its contents as a room is. Too often a closet is any space that happens to be left over after all the rooms have been fixed and too often, also, these closet spaces are of miscellaneous proportions. If the architect hasn't a conviction about the proper dimensions of closets, he will find. I believe, that most of his feminine clients have. It is rare to see a plan today which contains a bedroom without a closet. Two closets in the master's room are also becoming increasingly common. Their advantages are obvious.

Too much attention has been put upon dressing up the closet and not enough upon its efficient organization. A clothes closet should be at least 20″ deep to take hangers on a pole parallel to the length of the closet; 22″ is better. If there is to be also a row of hooks on the wall at the back, it should be 24″ deep. There is nothing to be gained by increasing this depth unless the closet is to be large enough to step into and equipped with special drawers, shoe shelves, etc. But this enlargement seems less desirable than opening special cupboards from the room itself unless the closet is to become a virtual dressing room. The rod should be at least 6′ from the floor for evening dresses and 5′ for others.

Of course, there are many convenient fixtures obtainable to make the too shallow or odd-shaped closet more usable; shoe and tie racks, extension rods, special door hooks, etc., are all useful under certain circumstances but should not be counted upon for the closet in the new house unless absolutely necessary.

It is a good idea to raise the floor of a closet ⅞″ above the level of the room floor. This prevents dust from blowing under the door and makes the closet floor more easily swept than if there is a threshold. The door closes against this raised floor without a threshold.

Shallow or wardrobe closets have several advantages. They can be built of plywood or wall board, their walls, therefore, requiring less space than regular partition closets; they can have double doors which, when opened, will disclose the entire contents of the closet; they can easily be divided into compartments for different kinds of clothes, thus segregating evening clothes, for instance, from riding and other sport clothes. The amount of special cabinet work that may be built into a bedroom to house hats, shoes, men's shirts and other articles of clothing be limited only by the budget. As as can be afforded is desirable, f better the closet space is organized more smoothly the household will

The general linen closet is als seldom designed to hold its req linen. Sliding shelves or shelves drop fronts have not sufficient addi convenience over fixed shelves pro by a regular door to warrant their expense. A shelf 18″ deep will t large folded sheet and is deep e for general purposes. It should be long to take two double sheets; a 2′ 8″ long will take sheets and on of folded pillow cases. It is bett to have the shelves too far apart is a good general spacing for the shelves but more space may be able between upper shelves where bedspreads and other linen that not need to be stored in the cedar are kept.

Ideally, linen, except general f bed linen, should be kept where it be used. Thus, maid's and guest will be kept in their respective ro bath linen will be stored in the room, kitchen linen in the kitche

Other closets that should be incl on the second floor are a broom c where special second floor equip should be kept, and a cedar closet. cedar closet can be useful if pro constructed. If improperly constru it will only give a false sense of sec Briefly, it may be said that for closet to be effective, the cedar li should be ⅜″ thick and the flo 13/16″; the door should be lined cedar and there should be wea stripping at the door to make the absolutely tight. Since the more there is in the closet the better, well to have a cedar shelf and to joints with cedar moldings. If the is nailed directly to the studs, it is to seal the wood on the back by sh to prevent the oil from escaping, it is the volatile oil from the cedar kills the young larvae. By the reasoning, the wood on the closet should not be finished. Additional formation about the cedar closet ca found in Farmers Bulletin 1353 lished by the U. S. Departmen Agriculture.

ARCHITECTURAL EFFECTS. Ther a tendency to eliminate ornament the bedroom. The ideal, when the r is to be used just for sleeping, monastic plainness. Moldings omitted both from the room and f the newer furniture even when thi not of extreme modern design. In o words, the trend is toward a simp cation of woodwork and toward furnit that has simple lines and plain surfa and that depends upon beauty of w and finish rather than upon ornam tation. In the room consistently foll ing this pattern, the floor is bare ex for rugs at the beds, but in a room drastically stripped down, there probably be an all-over carpet. W will be painted or papered.

The smaller house built twenty years ago usually had a fireplace the master's bedroom, but this gradu disappeared due largely to the press of economy. It seems a desirable th to retain only if the bedroom is used a sitting room, or if any amount of ti is spent in bed, either in sickness for breakfasting. It is a delight luxury, but one that only a few sm householders feel they can afford.

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BATHROOMS. Even the small house today has two baths; if there is a maid, three. The bathroom is planned definitely around its fixtures so that its proportions depend upon the relationship of these. The smallest bathroom to house the three common fixtures and leave comfortable space between (8″ should be the minimum space at the side of toilet and 1′ 6″ in front of it) and contain normal window and one door, is 5′ x 5′; one window and two doors, 5′ x 7′. The most economical arrangement usually is to have toilet and lavatory on the wall where the head of the tub is. This can be done in a room 5′ x 7′. If a long narrow space is more easily available, fixtures can be placed on the long wall, with the tub running lengthwise, in a room 4′ x 9′, which has one window and one door. Unless absolutely necessary, the minimum size room should not be planned, certainly not for the master's bath, since a cupboard and other additional equipment are desirable. Avoid a bathroom with two doors, or placing it with a door at the head of the stairs.

The window is best placed at the side of the lavatory. It should not be over a fixture if this can be possibly helped. Early sun is most welcome, but this is usually not possible.

Much has been said about the height of the kitchen sink, but little about the height of the lavatory, which is usually set as uncomfortably low as the sink used to be. The usual height is 2′ 7″, but 2′ 10″, or even more, will be found more comfortable by most people and would, I am sure, be permanently adopted if once tried. Of course, only the lavatory hung from the wall is adjustable. This hung lavatory has a second advantage shared by the new hung toilet, in that it makes the sweeping of the floor easier. All fixtures should be easily accessible for cleaning.

Other new developments include the unit bath (fixtures attached to metal panels, all ready to set in place); a hidden metal wall support on which to hang the tub which prevents it from settling and forming a crack where it joins the wall; tub with a seat in one end or with side widened for a seat; cabinet lavatory and combined lavatory and hamper; enameled steel tub (lighter weight) and one with non-slip bottom.

Floors may be of linoleum, rubber, composition or vitreous tile, cork or terrazzo. Walls may be of plaster, painted or covered with washable paper or wall covering, tile, linoleum, wall board or glass.

In a small bath the lights at the lavatory (which should be long and vertical) will be sufficient. In a larger room a ceiling fixture and a light over the tub (panel or soffit) may be added.

In considering extra equipment for the bathroom, the following should be checked: scales, ultra violet lamp, electric wall heater, built-in ironing board, extra lavatory.

Sizes of furniture:

Single bed—3′ to 3′ 3″ wide x 6′ to 6′ 6″ long.
Three-quarters bed—3′ 9″ wide x 6′ to 6′ 6″ long.
Double bed—4′ 6″ wide x 6′ to 6′ 6″ long.
Chests—1′ 6″ to 1′ 9″ deep x 2′ 10″ to 3′ 4″ long.
Bureau—1′ 8″ to 2′ deep x 3′ to 4′ long.
Bedside table—1′ 2″ to 1′ 5″ square.
Dressing table—1′ 6″ to 2′ 6″ deep x 3′ to 4′ long.
Chairs—1′ 4″ to 1′ 8″ x 1′ 6″ to 1′ 9″.

All Syracuse China patterns are open-stock patterns — *made in America.* Matching pieces will be quickly obtainable for many years.

You'd never dream how little this **Fine China** *costs . . .*

Hold a piece of this true* china in your hand. Study its delicate modeling—its soft, egg-shell sheen—its lovely pattern. Notice how substantial it feels—surprisingly solid for anything so thin and fragile-looking. Nothing in the look or feel of Syracuse China suggests how little it now costs—about one-half the former price of this fine ware.

Syracuse China is extremely strong. That is why such delicate shapes are possible without the risk of excessive breakage or the need of special care in handling. It's the perfect ware for entertaining and for the family meals. Many patterns to choose from. Ask to see them at your department store or china store. Or write for complete information. Onondaga Pottery Co., Syracuse, N. Y.

Chosen by House Beautiful for the 1936 Bride's House.

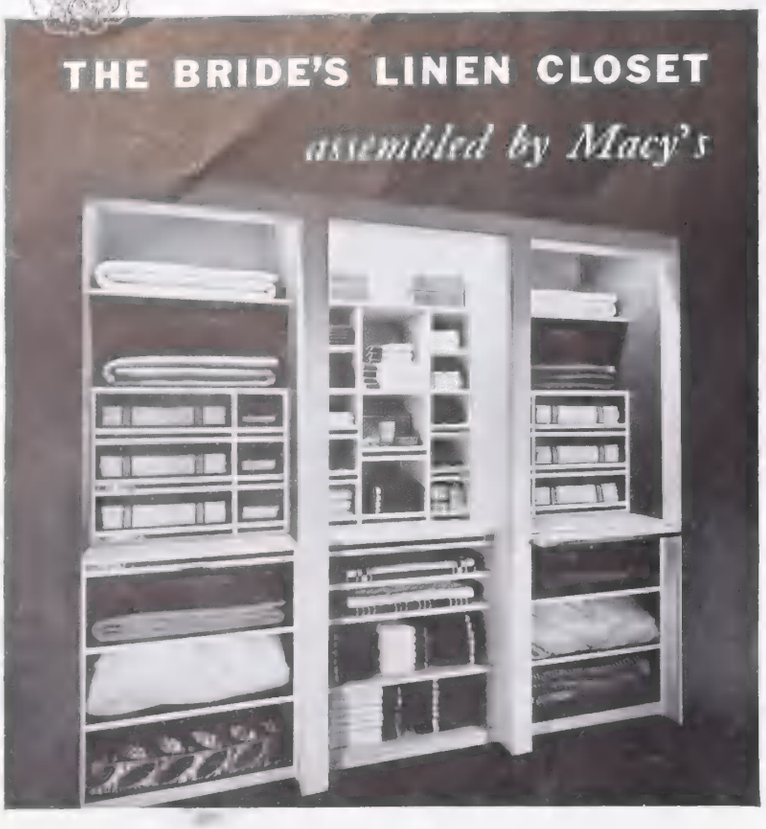
* We use the term "true china" because the word "china" is often applied to dishes which are not real china. Sometimes such dishes are even marked "china." Ask any informed salesperson to explain the difference.

Syracuse China is unconditionally guaranteed against crazing. You'll never find the surface a network of unsightly and unsanitary cracks.

Phone to Find WHO SELLS IT

Syracuse China
A PRODUCT OF ONONDAGA POTTERIES
Potters to the American People since 1870

See page 132 for the new "WHO SELLS IT?" Service.



We had fun creating this linen closet for the young woman just about to embark on her matrimonial career. Nor did we slight the groom. We thought of the patterns, colors and qualities that would please both the mister and the missus.

Friends and relatives take hints from this practical collection—a perfect symphony in green and white. Choose gifts in the same or equally smart color schemes. Macy's specializes in bath ensembles, comfortables, blankets and bed linens in harmonious ensemble colors.

Macy's Sixth Floor

Illustrated in green and white

Bath Ensemble: white with green chenille border—Large bath towel, 24″x46″, ea. 1.64. • Hand Towel, 18″x30″, ea. .64. • Wash Cloth, ea. 27. *Bath Ensemble: emerald green with woven white border*—Large Bath Towel, 24″x46″, ea. 1.39. ▪ Hand Towel, 17″x30″, ea. .64. • Wash Cloth, ea. .24. Tub Mat, emerald green and white terry, 22″x36″, ea. 2.79. ▪ Bath Mat, tufted white chenille, 21″x36″, ea. 3.69. • Bath Mat, green with white stripes, 21″x36″, ea. 3.49. • Green Huck Towels, 18″x32″, hemstitched, ea. 1.09. • White Huck Towels, 18″x32″, hemstitched, ea. .79.

Comfortables

"Triumph," apple green on dark, panné satin, ea. 39.95. ▪ "Dramatique," green Celanese ruffled trim, ea. 16.98. • Celanese down, solid color, reversible, ea. 12.98. • Celanese down, oyster white, 72″x84″, ea. 11.98.

Blankets

"Fabrique," pure wool, satin bound, 72″x90″, ea. 23.49. ▪ Wool Reversible, 72″x84″, lovely colors, ea. 12.19. ▪ Wool, reversible, satin bound, 72″x84″, ea. 13.98.

Macy's Mayflower Sheets and Cases

We've included Macy's Mayflower Sheets and Cases in Macy's extra long sizes. A quality famous for 15 years.

★MACY'S 34th St. & Broadway, N. Y. C.

See page 132 for the new "Who Sells It?" Service.

The bathroom in the Bride's House has a convenient recessed shelf, set in a curve of Carrara bent glass. Besides that there is the bath shelf that fits across the tub. The shower curtains are made of white satin-dotted rubberized silk

THE BRIDE'S HOUSE

Continued From Page 42

bathroom is the dressing room—a link between the bath and the master's bedroom, for it combines the two color schemes perfectly. Its walls are papered in ivory satin plaid, and its curtains are of plain white ninon. But on the floor is a sable brown carpet, like the bedroom rug beyond. Under the window is a Regency dressing table of the palest pine, with a bench upholstered in Italian red satin—another note prophetic of the bedroom. On the opposite wall are the closets, a fascinating array, painted the same ice-blue that is used in the bedroom, and trimmed with mirror moldings. The closet boxes are red and white plaid with red satin tops.

And now you go into the master's bedroom, one of the most charming and distinctive rooms in the whole house. It is decorated in the Louis XV period, but Mrs. Smith has achieved exquisite femininity without any of the fussiness that you usually think of in connection with French decoration. Its color scheme, to begin with, is enchanting: pale ice-blue, silver-gray and Italian red. Here and there are touches of ivory, and the rug, as we have said, is sable brown.

The walls are covered with ice-blue satin-brocaded paper, except for the niche between the closets, where the bed is placed, and this niche is lined with silver-gray satin. The bed is upholstered in an ice-blue modern silk fabric, with a bedspread made of the same fabric and trimmed with a tassel fringe of ice-blue and gray. At the window silver-gray curtains hang on crystal rods and there are tie-backs of crystal. The fireplace is of pinky-gray marble, flanked by bergères upholstered in an ivory and red brocade. A slipper chair and bench are covered with Italian red satin. (A detail to observe in the planning of the house is the fact that the bedroom opens out onto the terrace, which is described later.)

Opening off the bedroom is the linen closet, where the paper is a fragile green and white leaf design. The cupboards are painted dark green white shelf-edges. Snowy white and green quilts and blankets are on the shelves.

After your examination of the closet, go out into the solarium. is really a small leanto greenh with its glass roof slanting away the wall of the house, with a curve stead of an angle where glass roof comes glass wall. This whole roo covered with a slatted wooden sc which serves to regulate the am of sun admitted. Inside the solar are gay red, white and blue str upholstering the natural rattan furnit Around the edge is a continuous p box where real plants are grow helped on by artificial light in reflec overhead. This shows the new sibilities in growing plants where light is insufficient. The floors are Accotile that water can't hurt. Bey the door of the solarium you glimpse the grass-covered terrace, rounded by a sapling fence of nat birch. Out here, the garden furnit is of white-painted wrought iron, holstered in a navy blue and wh diamond-patterned fabric. The ta tops are of blue glass—restful in s shine, refreshing in shade.

A door at your left leads from solarium into the bar, a room both c vivial and smart. The paper is a r version of a very old design: Chin rice paper woven with silver and wh and as shining as the cocktail shak Against it the furniture is dark waln upholstered in chartreuse green. bar, too, is walnut. Venetian blind silver-painted with chartreuse edge take the place of curtains at the w dows. And look closely at the tap for they are faced with chartreuse s The floor is of herringbone-pattern cork, impervious to alcohol.

From the bar you go into the libra Here is a room that will do your he good, for it is concrete proof that be masculine you need not furnish room with shabby leather furniture a pipe racks. This is a room that is

EMELIE DANIELSON

The closet that is a part of the bride's dressing room is painted ice-blue. Closet boxes are red and white plaid with red satin tops. And shelves are edged with mirror molding. Two long mirrors flank the shelves

A corner of the breakfast room in the Bride's House. The paper is coral and gray, and the cabinets have plenty of room for china above, and drawers for linen below. At the lower left, a glimpse of the silver cabinet

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All Her Own

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Woven Initials in North Star Blankets

The perfect, personalized gift—to cherish forever. Friends and relatives of Brides-to-be will find the fitting answer to their "What-to-Gives" in this new individual initialed North Star Blanket. Made to order with initials properly placed and *woven in* near center of blanket. The initials are of darker shade than the body of the blanket. A range of beautiful colors; $15.

And the Bride-to-be knows that the famous North Star label signifies 70 years' experience in the making of fine blankets. North Star Blankets are made of pure wool, woven finely to create warmth without weight. Dyed in the yarn, tested for color fastness in washing and to light. Preshrunk in the woven blanket. Perfectly napped—never overnapped to make blanket seem thicker than it is. Sold in leading department stores. North Star Woolen Mill Company, Minneapolis, Minnesota.

NORTH STAR BLANKETS

TWO OTHER BRIDAL-GIFT SUGGESTIONS

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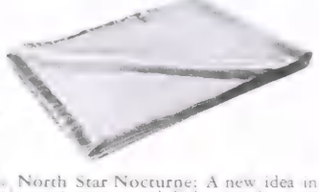
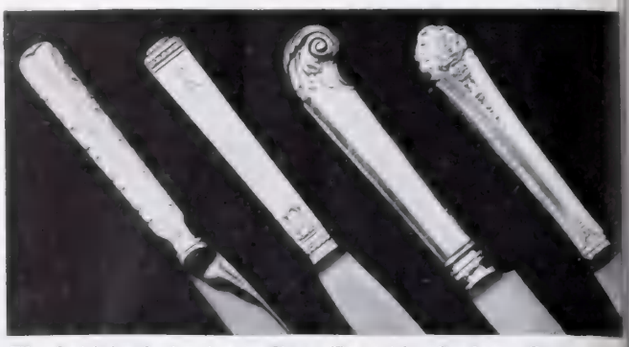


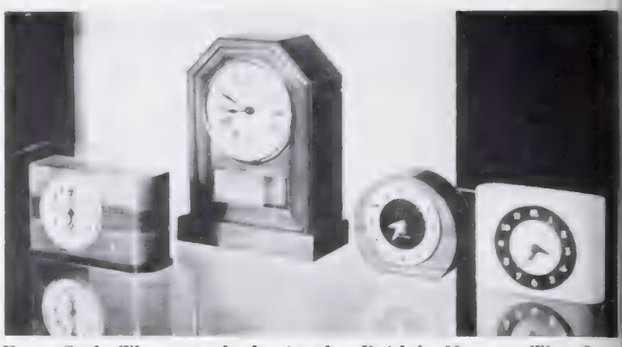
The North Star Regal: The finest [illegible] blankets; sheer-textured light weight pure [illegible] wool. Use singly in warm weather. Use as extra and double pairs in cold weather. Take off or put on at will. $7.50 each. Buy them in pairs, $15.00.

The North Star Nocturne: A new idea in blankets; sheer-textured light weight pure [illegible] wool. Use singly in warm weather. Use as extra and double pairs in cold weather. Take off or put on at will. $7.50 each. Buy them in pairs, $15.00.

See page 118 for the new "Who Sells It?" Service.



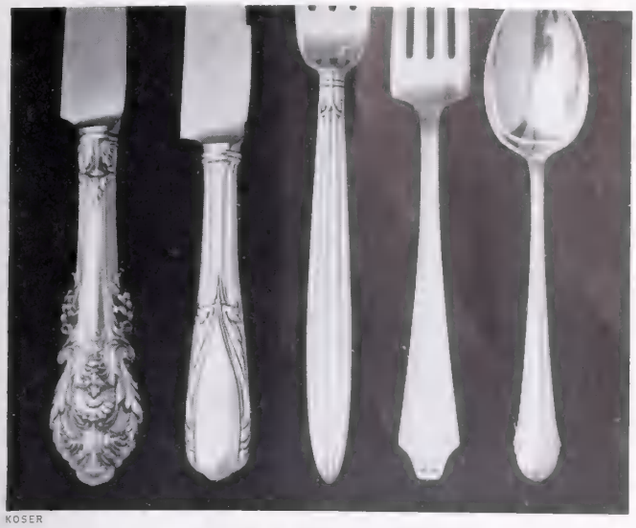
The bride's choice in sterling: Eventide, Gorham Company. Next, Regency design, Rogers, Lunt & Bowlen Company. Third, George II pattern, the Watson Company. Fourth, Royal Windsor pattern, Towle Manufacturing Company



Four Seth Thomas clocks in the Bride's House: The first is the Myrna, of russet maple. The Windsor, next, is of maple also. The third, Vogue, is a tiny modern clock. And the last, the Du Barry, is enameled in ivory color

Back of the bar in the Bride's House a mirror reflects silver Chinese rice paper on the walls, and these glasses by Fostoria, designed for gaiety in the Comet pattern

In plate: Left, Rosemont pattern, from Gorham. Next, King Cedric, Oneida Community. Center, Lady Alice, R. Wallace & Sons. Teaspoon in Old London pattern, Reed & Barton. Fork, William A. Rogers, Chateau design



KOSER

Sterling: at left, R. Wallace's new Sir Christopher. Next, Polly Lawton from the Manchester Silver Co. Third, Jubilee, Reed & Barton's newest. Next, International Sterling's Minuet. Last, Alvin Corporation's Romantique

bly masculine and yet definitely so smart that feminine guests eal ideas from it shamelessly. lls are of coffee-brown polished eep and restful in color and yet ing in texture. The rug is gold- The curtains at the windows beige velveteen, lined with the ough brown fabric you will find some of the chairs. On each the mantel bookshelves are sunk ith the walls, and below them ll mahogany tables. Half-round are upholstered in coral, beige ite flowered chintz. This same s used on the sofa, which has eather arms. There is, too, a white pine and a desk chair, eat is of quilted beige velveteen. ally, dado, molding and cornices of bamboo strips. Old Chinese framed in bamboo hang oppo- mantel.

site the door by which you the library is another. Go it and you find yourself again terra cotta living room. Cross nd you will enter the dining a modern room that is simple timate, and yet so chic that l want to give a party in it at once. The walls are gray with a faintly pinkish tone. The dado is marbleized in black, gray and white and so is the mantel. The carpet is tobacco brown, and against the neutral softness of the walls and floor, the blond holly furniture with its Empire green upholstery strikes a note of sharp brilliance. At the windows, the curtains are a honey-beige antique satin—a deeper tone than the wood of the chairs, but still light and cool. Like two deep chords in a melody, the two black heads on the console tables on either side of the mantel give exactly the accent that the room needs. And a mirrored niche over the mantel vividly repeats the whole picture to your eyes.

And finally, between the dining room and kitchen is the breakfast room —a refreshing place with coral and gray wall-covering, a wide window, and cabinets for china and silver to delight the heart of a young housekeeper. The woodwork is gray. The china cabinets flank the door and are painted coral to match the wall paper. Below there is plenty of drawer space for linen. The low silver cabinets display many patterns of silver, and below is more space for extra china, vases and linen.

The bride's china: Upper left, Oneida Community's design, Berkeley Square; and a silver-banded plate from Onondaga. Lower left, a classical figure on a Wedgwood plate. And two Spode plates, gold laurel wreath and plain basket design

"Upstairs.. Downstairs..

in my lady's chamber"

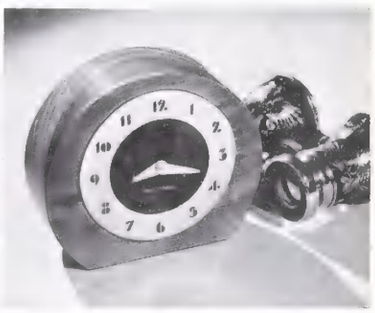
A CLOCK in every room! Or, as a modern Mother Goose would have it, "Upstairs, downstairs, in my lady's chamber." That's an *essential* in practical decoration. "How wise! How right!" you'll exclaim . . . once you see what Seth Thomas has done to the styling of clocks. And, logically, how wise and right were the decorators of House Beautiful Magazine when they selected Seth Thomas for Bride's House. Just look . . .

CLOCKS FEATURED IN BRIDE'S HOUSE*

"In My Lady's Chamber." Breathing the spirit of early New England—the WINDSOR. New russet tone maple finish. Mirror in front panel. 8-day movement. (With self-starting synchronous electric motor, it's called the RUTLAND.) 8 inches high. The price is . . . . $9.95.

In the Dressing Room. A smart touch on any dressing table—the DU BARRY. You can choose the color that matches your decorative scheme—light ivory, dull black, or Chinese red. Etched dial. Unique, modern hands protected by convex glass. 3⅜ inches high. 8-day movement. $6.95.

In the Breakfast Room. For this spot the decorators chose, appropriately enough, the MATIN. Stars and base of brushed gold plate, with ivory Catalin disc. (When stars and base are of silver, disc deep blue, it's the TWILIGHT.) 5½ inches high. 8-day movement. Price, $9.75.



In the Library. Gracefully unobtrusive, as a clock in a library should be—the VOGUE. Hand-rubbed walnut. Exposed gold-plated dial ring. Unique gold-plated hands protected by convex glass. 3 9-16 inches high. 8-day movement. And the price — believe it or not — is only $5.95.

SETH THOMAS

Makers of fine clocks for more than a century

***P. S.** In fact, besides the clocks shown, Seth Thomas models also graced the solarium and the bar. There's even a Seth Thomas Metronome on the piano in the living-room. Sorry we haven't room to show them all to you. However, see these and other new models, ELECTRIC or SPRING WOUND, at your local jeweler's or department store. Seth Thomas Clock Company, Thomaston, Conn.

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TRIMMINGS
for the Bride's House
CONSOLIDATED TRIMMINGS
of course!

The liveable treatments in the new Bride's House would be incomplete without Trimmings—it was natural for the decorators to have Consolidated furnish them! These important accessories count tremendously in attaining color accent, grace and charm! Your favorite store or your decorator will be glad to show you the new trimmings by Consolidated.

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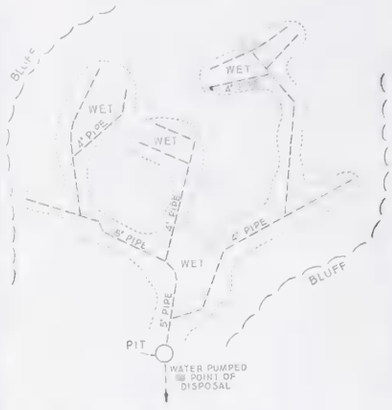
FIRST AID FOR SWAMPY GROUND

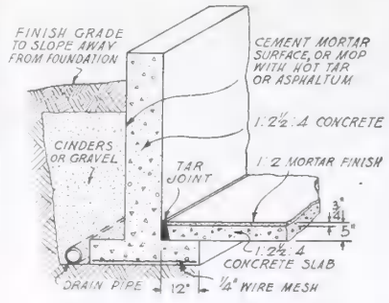
by JOSEPH DOUGLAS WEISS

SWAMPY ground is water-saturated ground. Remove the water and you cure the ground. The first step is to establish the cause of water accumulation and treat each case separately.



Drainage system for wet areas

The most frequent cause of swampiness is that the property forms a valley where the surrounding land drains its rain water. If the surrounding land slopes toward the property, all surface water which is not absorbed on its way will naturally flow toward the lowest levels and create a swamp in the valley. In this case you may divert the water by filling up the valley to change the slopes away from the property. This may not be possible, however, first of all because your neighbor may object (and has the law on his side) and because filling would probably be too costly. An intercepting drainage line on the slope where the water comes from is the safest remedy. This trench will catch the water before it has a chance to spread over the property. The trench, of course, has to have an outlet at a lower point than the lowest part of the grounds which are to be protected. This drain may be an open ditch, a concreted trench or an underground drainage line and may be connected to the nearest storm sewer or to the gutter on the street. If the gutter is higher than the lowest point of the drain trench then a pit will have to be used to collect the water and a pump to lift it into a gutter, sewer or creek.

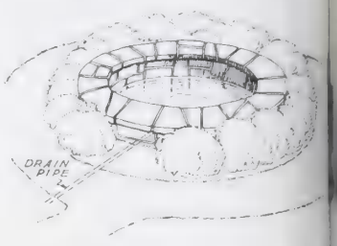


Proper footing for a new house

A shallow winding stream through the property which might not have sufficient fall to carry away the accumulating water fast enough is another source of swampy ground. Cutting a straight line trench to eliminate the shallow curves of the natural stream will probably eliminate the swampiness. Draw a straight line from the point where the stream enters the property at the highest point of the grou the point where it leaves it and vate a ditch to form a new st bed. Of course you ought really t crete the new stream bed or even it entirely by using standard metal culvert pipe slightly undergr

Sometimes the water originates on the property from a spring. I spring is in a low point and the spreads and penetrates the surfa the ground you have a swamp. I take care of the water originati the spring you may gain an orn to your garden.

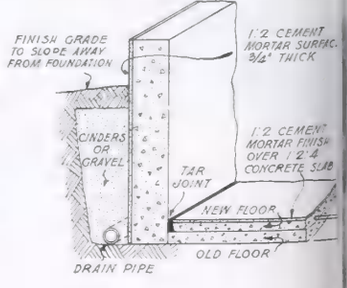
A spring in soft ground shou boxed around with bricks, stone, crete or wood and the box pro with an overflow from which the must be led away through a pi trench. The architectural treatme a well box is a matter of grea portance if you decide to use th sibilities this situation offers.



A boxed-in spring

No swamp could ever form if ground were porous enough to d all the water accumulating over it this unfortunately is not the case. diffusion of the water is usually difficult by an impervious geol stratum under the surface layer o earth. The impervious layer ma rock or clay, and it may be a thin of only a few inches or of great d Under a thin layer there migh gravel or sand or any other kin pervious material. A few test hol cavated to about five feet will tel

Whatever causes the water se tion, the cure for it is water rem The most general way of treati swampy area if the methods alr described seem inadequate is by a tem of drain tile lines. Necessity such treatment may arise when source of the trouble is accumul surface water within a small are hidden springs. The system consis a series of tile or cement pipes out in rows, which collect the and conduct it to a lower point. T are three kinds of units used for purpose: 1. Common clay tile which are burned from the same material as a good quality brick



How to fix an old house

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vitrified clay tile pipes; 3. concrete pipes. The pipes all receive the water through the open joints where one pipe unit joins the next one. There are some porous concrete pipe units used also which serve the purpose quite well. Avoid the use of porous clay tile; it will not stand up.

The pipes come in units of one and two feet long and must be laid in trenches. These trenches should be about forty feet apart in clay and about eighty feet apart in loose soils. All pipe drains must be laid out in rows to terminate in a master drain line. The purpose of the pipes, of course, is to carry the water and, therefore, they have to pitch toward the master drain. The highest point of the drain pipes must be about two feet below the surface and they must pitch about two inches per foot for good results. First, excavate the trenches; then lay the pipes on the trench bottom in straight lines and with wide bends. The units must be laid in a tight row with no plaster or cement used at the joints, which are left open. It is good practice to put a loose band of tar paper around the open joints to prevent sand and dirt from getting into the pipe lines. When the pipe lines are all in the trenches, the refilling starts. Over the pipes first lay broken stone within eighteen inches from the grade and then loam to grade. The loose fill will assure a clear passage for the water.

The drain lines collect and discharge the water into the master drain, which carries it to a pit. The pit will be of brick or concrete and at least two inches deeper than the lowest point of the master drain. If there is a sewer deeper than the pit or a creek with a lower water level, it is very simple to dispose of the water, but if there is no sewer or it is not deep enough, a pump will have to lift the water from the pit to the discharge levels.

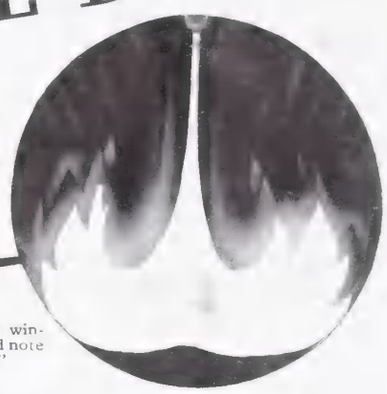
It is a good precaution to have a tile drain line go around the foundation of every building no matter how dry the soil may be, but it is imperative to install drains all around a building in moist ground. Wet ground can do harm to a building in more ways than one. First of all, marshy or swampy ground is soft, and even if you properly drain the land the foundations may settle unevenly or unexpectedly much. To prevent this a wider footing should be used under all walls. Instead of the customary six-inch ledge on both sides allow a foot on each side for better bearing. Place a quarter-inch wire mesh in all footings one inch above the bottom to insure further against uneven settlement. Use a waterproofing compound in all the basement concrete floors and in all the walls below ground level, but it is even more important that a good mixture of concrete and first-class workmanship be used in both places. Six inches above ground two layers of tar paper or sixteen-ounce copper should be laid across all walls to prevent the conduction of water up into the walls through capillary action.

The remedies properly applied will reward you with a healthy house and garden and the results are certainly worth your trouble and expense. It is possible sometimes to turn a swampy garden into a lovely spot by creating picturesque water pools fed by the open master drain trench.

After the drainage system is installed use a lime fertilizer for at least two years. Lack of drainage made the soil acid. Planting will now be successful.

The Heating Unit that
SCIENCE BUILT

New G-E Oil Furnace Burns Oil In A New Way—"Traps" Heat—Makes Fuel Dollars Go Further



Look through the observation window of the G-E Oil Furnace and note the magical "Inverted Flame."

GENERAL ELECTRIC scientists have solved the troublesome home heating problem!

The new G-E Oil Furnace is radically different from all other types of heating units. It is entirely automatic. You simply set the thermal control at the temperature desired, and the furnace maintains that temperature accurately —*automatically*— every hour of the day and night.

But—that's only part of the story!

General Electric engineers have found a new way to save your heating dollars. By applying a newly discovered impact-expansion principle to the burning of oil, they have been able to "wring out" from every drop of oil the last practicable unit of heat. And the furnace is so designed that it "traps" the extra heat which usually escapes up the chimney.

For future comfort and peace of mind

Talk with your local G-E dealer. Get the complete story of this marvelous heating unit . . . it's the greatest heating story ever told!

Additional facts regarding this amazing G-E Oil Furnace are covered in an interesting booklet "Luxurious Heat." Write for it today. It's free!

NO OTHER OIL FURNACE LIKE THIS!

LUXURIOUS HEAT: Maintains any temperature desired—automatically. Provides an abundance of hot water. Beautiful. Quiet, clean, odorless in operation.

POSITIVE SAFETY: Oil is burned in an arc-welded steel boiler. An automatic safety control cuts off the fuel supply in less than 4 seconds.

NEW DEPENDABILITY: Sturdy—built for a lifetime of service. Reliable—always.

AMAZING ECONOMY: Method of burning oil insures complete combustion. Heat—usually lost up the chimney—is "trapped" and put to work.

ONE COMPLETE UNIT: Every part is designed to work with every other part. A compact, coordinated unit—built and warranted by the General Electric Co.

Phone to Find WHO SELLS IT

GENERAL ELECTRIC CO.,
Air Conditioning Dept.,
Div. 21153, Bloomfield, New Jersey
Gentlemen: Please send me by return mail, without cost or obligation, "Luxurious Heat", 12-page booklet on the new G-E Oil Furnace.
Name .....
Street Address .....
City and State .....

GENERAL ELECTRIC
OIL FURNACE
FOR STEAM, VAPOR AND HOT WATER HEATING SYSTEMS

Phone to Find WHO SELLS IT See page 132 for the new "WHO SELLS IT?" Service.

A TOKEN OF IRWIN GOOD FURNITURE

IRWIN FURNITURE
in the Bride's House

The living room of the Bride's House has been completely furnished with productions by the Robert W. Irwin Company, America's largest manufacturers of fine furniture for the living room, dining room and bedroom. The piece illustrated is a very unusual Irwin interpretation of an 18th Century circular knee-hole desk.

Displayed also in Irwin Showrooms

Duplicate groupings of the Bride's House living room furniture are now on display at the Irwin Factory Wholesale Showrooms in New York and Chicago where visitors are welcome.

That You May Better Know Irwin Furniture

Irwin Furniture is offered for sale by all the best furniture dealers everywhere, and large and comprehensive displays may be seen at all Irwin Showrooms. Sales are made only through dealers. You are invited to see these complete displays—the largest wholesale showings of fine furniture in the country.

NEW YORK . . SQUIBB BLDG., 745 FIFTH AVE.
CHICAGO . . . . . 610 S. MICHIGAN AVE.
BOSTON . . . . . 495 ALBANY ST.
GRAND RAPIDS . . . . . AT THE FACTORY

WHO SELLS IT?

ROBERT W. IRWIN CO.
DESIGNERS AND MANUFACTURERS OF FINE FURNITURE
FOR FIFTY YEARS

The food storage center is built around the electric refrigerator

THE BRIDE'S KITCHEN

CONTINUED FROM PAGE 53

located before a broad window. Here are kept all of the appurtenances which play a part in washing vegetables or in cleaning up afterwards. Everything is compact, ready to hand.

To the left of this area is the center for hot-food preparation. Just around the corner is the new General Electric range, so automatic that it will practically do your thinking for you. It has oven regulators which time your roasts to the second, and this new oven is better insulated so that cooking is more efficient. High-speed coils on top of the range boil water at incredibly rapid speeds. There is an alarm clock which will time your two-minute eggs, and a regular electric clock to warn you of time intervals. There is also an outlet for your toaster. Roomy drawers in the range supplement storage space in the cabinets. The cabinets at this end are stocked with pots, pans, casseroles, baking dishes—all the equipment which you need in cooking. And above the range is a tray for seasoning powders which are needed at just this place.

Since you have turned the c you are practically at the door t breakfast room through which passes after it is prepared. But be the range and the door is a s cabinet. Trays are stored inside i here the food receives its final to before being carried out to the bre room or dining room.

This kitchen is roomy enough t vide for the needs of a large hous Because of the efficient arrangem equipment and cabinets it is nev less small enough to keep dow steps necessary in turning from task to another. And if more st space were desired, additional ca could be installed in the south wa posite the sink. As HOUSE BEAU has arranged it, this space is now pied only with a small Monel topped table to serve as addi working space with two metal-fr chairs in white. If it were desired table could be one of the new which are themselves wired so tha electric appliance can be used on

EMELIE DANIE

Hotpoint coffee-maker and toaster against a wall of blue Vitrolite

See page 142 for the new "WHO SELLS IT?" Service.

Keep Youthful

EEP ON
pring-Air
AMERICA'S
FINEST MATTRESS

e Without a Care

need not lose your priceless
FULNESS. You can enjoy
refreshing sleep which will
young and radiant.
efore has any mattress con-
so much comfort, or been so
or enduring.
ng-Air at leading stores. Dis-
or yourself why its many
nary comfort features, which
mattress can give you, have
pring-Air the choice of the
hotels and institutions in

the Inner-spring style or the Easy-
dle Sleep Cushion type. Either
or Tuftless. Box Spring to match.

Your Guarantee

A vital part of the Spring-Air mattress is its KARR Spring Construction — famous for its endurance — noiseless, elastic, conforming perfectly to your
k for your Karr Construction
TEE when you purchase. It is
gest guarantee on any mattress.

R BEDDING MAKERS
AMERICA, Licensees
tive Offices: Holland, Michigan

ct standards are specified and, through inspection, maintenor, Charles Karr Company, Holland, Michigan, manuspring elements used in completed Spring-Air products

D WAKE WITHOUT A CARE
UR SLEEPING ON SPRING-AIR"

The heater room of the Bride's House contains a General Electric oil furnace together with a separate winter air-conditioner

We have placed an additional outlet in this wall just above the stove.

The walls of the room are covered with a rich, deep blue agate Vitrolite, a surface which is washable and, of course, permanent. Vitrolite is a type of structural glass which is applied with a heavy mastic. This same material is carried around the room above the cabinets and it is also used in the space between the floor and the wall cabinets. The trim of both windows and doors is white Vitrolite.

The floor is linoleum, a smart combination of black marbleized pattern and plain gray. The area before the working surfaces is marbleized, since this will receive the most wear and would show traffic marks if it were plain. The center portion, which receives fewer steps, is left plain.

Lighting is of the utmost importance in a kitchen. In the Bride's Kitchen, General Electric engineers have made certain that lights were properly placed and sufficiently powerful to give adequate illumination without strain. Above the sink is a soffit light (sunk into the beam over the window); beneath the wall cabinets at each of the work centers is a tubular light which gives the twenty foot-candles considered requisite in these much used situations. Electric outlets are conveniently placed beneath the lights flanking the sink.

THE HEATER ROOM. Beyond the kitchen is the heater room, a narrow but attractive space, painted gray, where a typical heating installation is set up. Because of the difficulties of breaking through existing walls the system is not functioning, but units are placed exactly as they would be were they in operation. The equipment consists of a General Electric oil furnace (Type LA-4), a General Electric air conditioner (Type AA-3) and a thirty-gallon Monel-metal water tank. On the wall of the heater room are a G-E Thermal Control and a Humidistat which indicate and control the amounts of heat and moisture which pass from the units to the rooms of the house. In a working installation, these gauges would be placed in the living room or library where they could be watched without making it necessary for the owner to go to the operating units themselves.

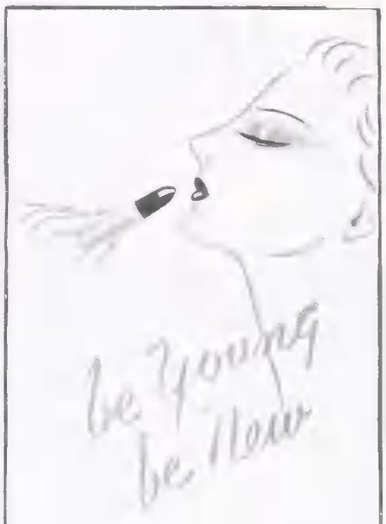
The photograph does not show the actual heater room of the Bride's House because of the difficulties of photographing in that space. The equipment, however, is the same as we have installed. The oil furnace is a handsome lacquered gray-blue cylinder. It takes up little space and does its work with a maximum of efficiency and economy of operation. The air conditioner, lacquered the same color, is designed to supply winter air-conditioning only. The same unit may be used for year round air-conditioning by installing in the return duct a G-E cooling unit connected to a G-E condensing unit of suitable rating. In other words, you may have your rooms cooled in summer without the addition of equipment which would take up considerably more space in the heater room.

LIVING IN LILLIPUT

As Shown on Pages 62 and 63

The estimates for the cost of building the playhouses shown and described on page 62 and 63 are as follows:

For the Colonial cottage:	
Excavation and masonry	$ 45.00
Carpentry	105.00
Painting	35.00
	185.00
For the nautical playhouse:	
Excavation and masonry	$ 50.00
Carpentry	310.00
Painting	50.00
	410.00
Concrete games deck	100.00
For the circus tent:	
Excavation	$ 10.00
Carpentry	49.00
Tent	15.00
Painting	10.00
	84.00
For the garden house:	
Excavation and masonry for foundations	$ 30.00
Carpentry	104.00
Painting	50.00
	184.00



CHINESE RED
LIPSTICK AND ROUGE
by helena rubinstein

Brightest spot in a season of brilliant colors — dominant cosmetic note for many seasons to come—Helena Rubinstein's Chinese Red lipstick and rouge. It is young and vivid — with lots of red to flatter you and just a hint of gold to give you a touch of the exotic. To pallid skin it lends a lovely glow. To dusky skin, it adds a vibrant accent. It lifts every skin to new heights of enchantment.

The appeal of Chinese Red Lipstick goes even deeper than color. Like all the famed lipsticks by Helena Rubinstein — Red Raspberry, Red Poppy, Red Geranium, Red Coral and warm Terra Cotta—this newest lipstick contains a precious element which fosters natural moisture. It gives your lips that ripe dewy gleam—the lustre of youth! Lipsticks 1.00, 1.25. Rouges to harmonize, 1.00.

Helena Rubinstein Powders in smart flattering tones. Clinging textures for all skins—Dry, Normal, Oily. 1.00, 1.50 to 5.50.

Persian Mascara — Doesn't run, doesn't smart. 1.00.

Eyelash Grower and Darkener. Grooms lashes, brows. 1.00.

Helena Rubinstein Cosmetics are available at her Salons and at all smart stores.

helena rubinstein
8 East 57th Street, New York
LONDON PARIS

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Phone to Find WHO SELLS IT See page 132 for the new "Who Sells It?" Service.

NEW!

JOHNS-MANVILLE *Cedargrain Asbestos Siding Shingles*

—provide charm and texture of finest wood ..*fireproof, permanent*

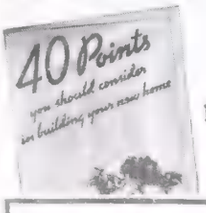
THESE J-M Cedargrain Siding Shingles actually grow more beautiful with time. They will not rot, corrode or burn.

Through faithful reproduction of grain and texture, they provide all the charm of weathered wood, with irregular butt lines. They combine the attractiveness of split wood shingles with the advantages of being fireproof and permanent.

Landlords, realtors and home owners will find these shingles not only a great economy in building, but great restorers of rental and sales values as well.

Look into this ideal way to relieve yourself of all future siding expense. Catalog also pictures and describes many other J-M building materials.

These shingles come in popular shades of gray and copper. When applied over old side walls, they completely transform the exterior of the house.



FREE! Johns-Manville Book on Building Materials

Johns-Manville, Dept. HB-4, 22 E. 40th St., New York, N. Y. Send me your free book, "40 Points You Should Consider in Building Your New Home," describing Johns-Manville Building Materials, with a section specially devoted to J-M Cedargrain Siding Shingles.

Name_____

Address_____

City State

FLOWERS ARE SUNLIGHT EXPERTS

by PERRY R. THOMAS

TODAY'S experienced amateur flower grower is, almost without knowing it, a laboratory experimenter. He studies varieties, selects his favorites, plants them and observes their growth, making mental notes on performance.

His garden is a veritable clinic in which he may submit to close observation the very vigorous, the average and the more delicate flowers. To him they will disclose their capabilities, their weaknesses, and also their eccentricities.

The grower may observe, among other things, that flowers are experts on sunlight. They balk when they find their light is diluted or impure, they "pull their shades" when the light is not to their liking, some refuse to produce blossoms when light is not provided on schedule, and some fade or burn when it is too strong.

The flower lover may, with a minimum of effort, carry on a specific clinic project—observing the characteristic reactions of individual flowers noted for their sensitivity to light. He might start by traveling around the clock with a few well known floral eccentrics.

First in line among the sunlight clinic subjects is, of course, the Morning Glory. It knows that only the soft light of early morning is good for it, so it slowly closes its petals as noon approaches. The afternoon entrant in this survey is the old favorite, the Four O'Clock. Late afternoon light, as you know, is the strongest it will tolerate, as it opens its petals only when the sun has begun its daily descent.

Next in order is the *Bona Nox Ipomoea* (Evening Glory), which you may have grown before. It shuns the light of day, opening its delightful violet petals only during the evening. A peculiar plant, whose reactions are the reverse of those of the *Bona Nox*, is the *Mimosa pudica*. It apparently believes that daylight is good for it and dark harmful, for its leaves droop and fold each night. They perform similarly in damp weather, or when touched.

Perhaps the most alluring of the flowers which exhibit striking light sensitivity is the *grandiflora alba* of the Ipomoea family, commonly known as the Moonflower. Seed for it, as well as for all our light test subjects, may be readily procured. The Moonflower blossom's charm and beauty are believed by many to be unsurpassed, but that may be because it blooms just once. A Moonflower will produce numerous blossoms, but each one unfolds its petals but a single night, has its lone moonlight fling, then dies.

WHILE there are these and other solo activities, there are many flower light reactions which are common to many species as well as individuals. For instance, the majority of our popular garden favorites prefer to take their sunlight straight. The tomboy Zinnia will play ball with his growers in soils of widely varying fertility, even though the season is dry and hot. But try to grow this same Zinnia indoors, behind closed windows. The valiant flower will have the greatest difficulty producing blooms, and it may fail entirely. It is quick to detect any deficiency or abnormality in its light supply.

Results vary when flowers' sunlight is filtered through window glass. Technically, without the full effect of the sunlight—without some of its constituent rays which are extracted by ordinary glass—certain flowers simply fail to develop to the fullest extent. One variety of Petunia, the Rose King, is normally a rich, glowing rose. Under glass, this color appears to fade. It is not, however, a true fading, but rather a failure to develop fully its color powers.

This particular light reaction may often be used to great advantage. Some flowers grown under glass produce tints and hues unrivalled in delicacy and softness. Failure to develop to the fullest extent in these cases is a phenomenon of definite value. Orange Sweet Peas, like Early Fortyniner, are dazzling when grown under glass. But unlike the Zinnia, which takes its sunlight straight, the Fortyniner is a bit of a sissy, and cannot stand hot sun. When exposed, its dainty petals appear as though a match had been touched to them.

While it must not be inferred that flowers do not develop under glass as growers desire, it may be stated that those most successfully produced under glass have been developed especially for such culture. Generally, it is necessary to select for greenhouse growth in off seasons flower strains which, under ordinary conditions, show less need of light than others. They must also be of a harder, more wiry growth.

IN THE Snapdragon family, the well-known greenhouse strains like Cheviot Maid Supreme, Rose Queen, Afterglow and Suntan were developed by repeated selection and growth from outstanding parents which were earlier blooming than their fellows. In general, earlier blooming flowers need less sunlight. It follows that these flowers would be more suitable for growth in a locality where there is more than the average amount of cloudy weather.

It is important to remember that while flowers dote on sunlight, excessive warmth may be very harmful to them. Sunlight and warmth must be regarded as very different. The ideal for the majority of garden flowers is cool weather, long days and much sunlight. Such conditions prevail in Alaska during the summer months, and there prodigious blossoms are produced. Pansy blossoms have been known to measure six inches across.

The Stock, Beauty of Nice, Perpetual Branching or Giant Imperial, is typical of flowers which cannot stand much heat. When the warmth is too great, the Stock will "go blind." That is, a large plant will shoot up, but no flowers will be produced. For successful growth in warmer sections, these varieties of Stock may be started very early indoors and grown in the open when it is yet comparatively cool. Sweet Peas, Calendulas and many of the perennials also show distaste for heat and experience difficulty in producing blossoms when it is too warm.

A test with a late-flowering Sweet Pea, such as Morse's Famous Pinkie, will illustrate the importance of an adequate supply of sunlight in a flower's development. If a Pinkie plant is grown so that it arrives at the blooming stage in the winter, each bud will be dropped as it appears. None will complete its life cycle. The Pinkie knows how much light it requires for blossoming and it will tolerate no holding out.

Broken Furnitu easy to fix wit Plastic Woo

Now . . . anyone can repair qu and expertly — **broken furniture, drawer pulls, casters and bathroom fix cracks in floors, shelving, baseboards, w frames; fill old nail and screw holes, handles, etc.,** with this new discove Genuine Plastic Wood.

USE THE GENUINE

Genuine Plastic Wood can moulded with the hands just like p —when dry it is hard, permanent that can be sawed, sanded, carved adhere to any clean, dry surfa wood, metal, stone, plaster or porc — is waterproof and weatherproof. Try Genuine Plastic Wood, you'll say it's great. Paint, hardware stores sell 25c tubes, 35c cans.

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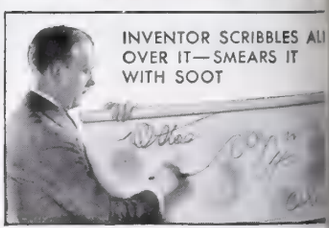

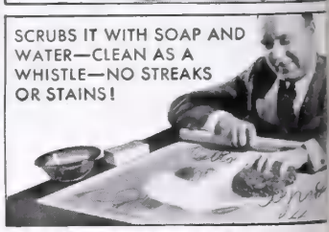

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SEE FABRAY—amazing value in window s at any good department store, 5c to $1.00 and most others. Only 39c for 36" x 6 Feels like silk—washes like glass—won't fray or pinhole. Made of a remarkable new of cellulose fibre that is as pliable as fine clot even more attractive. In all popular sizes colors. FREE . . . set of 10 FABRAY samples. Write today to **CLOPAY CO 1540 York Street, Cincinnati, Ohio.**

Phone to Find WHO SELLS IT See page 132 for the new "WHO SELLS IT?" Service.

In this home wells comfort

lph J. Ramer, Anderson, South Carolina.
nry I. Gaines, Asheville, N. C. Iron Fireman
by Sullivan Hardware Co., Anderson, S. C.

N FIREMAN

ides luxurious matic coal heat at low cost

If you were to visit Ralph J. Ramer's lovely home at Anderson, S.C., one of the things you would see and hear about is his Iron Fireman automatic coal burner.

ner, Secre- a Bottling on, S. C.

Mr. Ramer first discovered the advantages of Iron Fireman firing in his business. Per- was so efficient and economical decided to have Iron Fireman his home. This change has paid well. Not only has Iron Fireman n abundance of mellow warmth, s actually saved 65c of every nerly spent for fuel.

el bill with Iron Fireman is only -third the amount required for Mr. Ramer. "Iron Fireman has ectly satisfactory as to steam leanliness, and economy."

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er's experience is typical. In of homes, large and small, Iron has proved a double blessing ts ability to furnish luxurious ting heat at worth-while savings forms of firing.

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PLEASE TELL ME

CONTINUED FROM PAGE 78

satisfactory color and size and yet cheaper because at hand. Another factor that affects cost is the way the slate is laid. There are, for instance, different methods of laying slate on ridges, valleys and hips. When cost is the deciding factor, accept the one the roofer recommends as being least expensive. A round valley in which slates are overlapped in a curve requires expert workmanship and is consequently expensive, while an open valley, in which the V-shape flashing is exposed, although less pleasant to look at, is, from a roofing standpoint, less expensive and actually more satisfactory. On the other hand, it is not wise to accept economies that may jeopardize the weatherproofness of the roof. Flashings should be not less than 16-ounce copper and each slate should be fastened with at least two large, flat-headed slaters' solid copper nails. Machine-punched holes are recommended by the manufacturers and are satisfactory. Only the best quality, waterproof, elastic slaters' cement colored to match the slate should be used. Slate should be laid over asphalt-saturated rag felt. The weight of this varies with the weight of the slate. 14 lbs. per square will be found satisfactory for a standard slate roof. Proper materials are not sufficient, however, and the best way is to insist upon reliable and competent workmen. They will, as a part of their trade, take care of the many details of laying upon which rests the ultimate success of your roof.

QUESTION 393: *Our living room is laid out as follows: In the east wall is a group of windows with heads 8′ 4″ above the floor, which centers on a fireplace in the west wall; in the south wall is a door 6′ 4″ high, leading to the hall; in the north wall are two pairs of French doors opening upon a porch. Should these French doors be 8′ 4″ high to line with the windows, or 6′ 4″ high to line with the door to the hall? The French door openings are 4½′ wide, and I plan to use the same draperies at the French doors and windows. Please do not suggest a door with a transom, for I do not care for transoms.*

ANSWER: Since you are planning to curtain north doors and east windows alike, it would seem desirable to have them align. However, a door 8′ 4″ high seems unreasonably tall for a 4½′ width, and despite your avowed dislike for transoms, I suggest using one to bring the door down to more normal height. If you object to a transom because it is awkward to open and shut, this can easily be avoided by making it fixed. This does away with all need of hardware. As a matter of fact, I think you will find a transom used here of distinct advantage, since it will permit a valance where it will not interfere with opening and shutting the door.

I can see no reason for so low a door in the south wall. Why do you not make that the more normal height of 6′ 8″ or 7′, and then have the doors on the north wall of the same height, with the fixed transom sash above, which will bring the total height of the openings on the north wall to the 8′ 4″ height of the window group?

BRING OUT THE INGRAINED *Beauty* OF YOUR SHINGLES

Stain **WITH Cabot's Stains**

You *accent* the natural beauty of your shingles when you stain them with Cabot's Creosote Stains. These clear, transparent colors do not conceal the lovely texture of the wood with any painty film. Instead, they reveal and emphasize its beauty — with soft, glowing colors that have made these stains the favorites of architects from coast to coast . . . . Cabot's Stains are economical in costs of material, application and upkeep. Their preservative qualities, resulting from their 60% content of pure creosote, makes them an exceptional investment. If you are interested in this money-saving beauty treatment for your home, sign and mail coupon below, which will bring you color card and full information.

Cabot's Creosote Shingle Stains

House at Niles, Mich. Architect, William P. Crouch II, Kalamazoo. Roof, Cabot's Shingle Stains.

House at Lake Mahawk, N. J. Architect, Edwin R. Clute. Roof and end walls, Cabot's Stains.

House at Portland, Ore. Architect, Harold Doty. Roof and siding, Cabot's Shingle Stains.

House at Seattle, Wash. Architect, Arthur L. Loveless. Roof, Cabot's Stained Shingles.

Samuel Cabot, Inc.
141 Milk Street, Boston, Massachusetts

Samuel Cabot Inc.
Manufacturing Chemists

Gentlemen:

Please send me color card and full information about Cabot's Creosote Shingle Stains.

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HB-4-36

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For lasting beauty, and economy too...
LET YOUR CHOICE BE
ALVIN STERLING
CORRECT FOR EVERY OCCASION

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COMPLETE PATTERN PRICE LIST SENT FREE ON REQUEST. CHECK PRICE LIST WANTED
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TAKE THREE EGGS

CONTINUED FROM PAGE 74

cheese, and mix with spaghetti. Dust in some paprika, fold in the beaten whites of 2 eggs, and salt to taste. Grease a ring mold and pour into it the spaghetti mixture. Set in a pan of hot water, and bake in moderate oven (350°) half an hour.

Unmold the ring onto a hot platter and fill the middle with soft scrambled eggs. Serve at once.

EGGS WITH NOODLES

½ lb. small noodles
3 hard-cooked eggs
¼ lb. mushrooms
1¼ cups milk
1 tablespoonful flour
1 tablespoonful butter
1 teaspoonful chopped onion
grated Parmesan cheese
salt and pepper

Melt the butter in a saucepan and add sliced mushrooms. As the mushrooms begin to color, add onion and flour, and when thoroughly mixed, pour in milk and salt and pepper. Allow to thicken for a minute, and add hard-cooked eggs, which have been cut in thick slices. Have the noodles boiled in salt water, drain, and turn onto a hot platter. Make a hole in the middle of the mound, pour in the egg mixture, sprinkle generously with freshly grated Parmesan cheese, and serve.

EGG CROUTONS

4 thick slices bread
1½ cups broth
½ lb. mushrooms
3 hard-cooked eggs
12 small white onions
½ teaspoonful Worcestershire sauce
2 tablespoonfuls flour
butter

Cut crust from bread, cut out the center of each slice with a small biscuit cutter, and fry all in butter. Drain in the oven on brown paper. Simmer the mushrooms in 1 tablespoonful of butter until a light brown, add flour, and continue browning. Moisten with broth, add seasonings and onions which have been previously boiled, and continue cooking for 3 minutes. Add hard-cooked eggs, cut in quarters. Place the fried bread on a hot platter, fill empty rings with egg mixture until heaping, and place one of the cut-out rounds on top of each.

If you are not serving appetizers with drinks, this cold egg dish can be used as hors d'œuvres, and at the same time it is quite substantial enough for an entrée.

EGG CANAPÉ

4 slices crisp toast
4 poached eggs (cold)
1 small can tuna fish
1 teaspoonful chopped parsley
1 tablespoonful chopped celery
1 teaspoonful chopped chives
1 tablespoonful Chili sauce
soft Mayonnaise
salt and pepper

Mash the tuna with herbs, Chili sauce and salt and pepper. Spread on pieces of toast. Place a cold poached egg on top of each slice, and cover with mayonnaise. Garnish with stars of cold boiled beets and green pepper rings. Serve very cold.

SPINACH SOUFFLÉ

2 cups creamed spinach
2 tablespoonfuls butter
2 tablespoonfuls flour
2 cups scalded milk
4 eggs
1 teaspoonful salt
few grains cayenne

Cream butter, add flour, and pour on the scalded milk gradually. Cook in double boiler 4 minutes. Add well beaten egg yolks and cook for another minute, stirring constantly. Remove from fire, add salt and cayenne, and fold in stiffly beaten whites. Turn into a baking dish in the bottom of which is the creamed spinach. Bake in moderate oven (350°) for 50 minutes. Serve at once.

the Practical Gardener

A GARDEN WALK. Our walk before planting some years ago was three feet wide. To-day it appears somewhat narrower because of the encroaching greenery on either side. The focal point is an artificial stone bird-bath with *Hedera helix*, English Ivy, at its base.

Commencing where the walk leads from a lawn area, for a distance of twenty-one feet on either side are planted *Buddleia magnifica*, summer Lilac or Butterfly Shrub. Between the shrubs are set two hybrid tea Roses, Jonkeer J. L. Mock, imperial pink, and Red Radiance, cerise-red. Where the Buddleia ends, tea roses continue for another twenty feet. The borders along this walk are three feet wide. A list of the Roses used is as follows: Souvenir de Claudius Pernet, golden yellow; Mme. Edouard Herriot, coral-red; Lady Hillingdon, yellow shaded pink; Lady Alice Stanley, coral and pink; Los Angeles, flame-pink; Etoile de Hollande, crimson; double white Killarney, white; Betty Uprichard, shading from copper-red to orange-carmine.

For early spring bloom, Hyacinths in pastel colors followed by the rose Darwin Tulip, Madame Krelage, make the border gay.

Four varieties of hardy Lilies are planted for summer effect: *speciosum rubrum magnificum*, pink Turkscap Lily, pink dotted with crimson; auratum, golden-banded Lily of Japan; *candidum*, Madonna Lily, pure white; *regale*, the Royal Lily. The whole length of the walk is thickly faced with *Hosta subcordata grandiflora*, Plantain Lily, with its fragrant white tubular flower clusters.

Very early in spring the ground is turned with a hand fork. Sheep manure is worked into the soil upon which are scattered seeds of Sweet Alyssum, white, and Verbena Royale, a royal purple. The Verbena comes into bloom slightly later than if plants grown indoors were set out, but at no time does the border appear bare, as the Roses and Hosta occupy much space, and there is always an impression of fresh greenery.

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SPRING PAINTS THE SETTING

CONTINUED FROM PAGE 66

Zuber paper on its walls—in too worn a condition to be used, and impossible to remove.

The entrance hall follows the base of the triangle beyond the drawing room. A pair of tables here and over there a pair of girandoles are all old family pieces. At its far end, a lovely stairway, particularly praiseworthy for its detail work, curves up and out of sight. Tucked away beneath and behind the stairway, a flower room boasts an ingenious use of limited space.

A doorway across the hall from the pine room is the entrance to the generous living room. The doors themselves should all of them be paused over, and the windows. The windows lock in the original manner, with a bolt and thong through a hole in the frame. Paneling under the windows in uneven widths is another detail to be enjoyed. All the door hinges are old, and the locks. Many of them have always been in this house, but where Yale locks were imperative, they have been fashioned from old escutcheons.

The great fireplace is, of course, the exclamation point at the end of the living room. This end of the room is of the 1730 period, sturdy and compact, and dominated by the fireplace. It is the end of the room and of the house. Off beyond the kitchen is a servants' wing, added by the Parsons, but the right-angled triangle is the house proper, fused so indissolubly that the units which were linked one after the other are almost impossible now for the eye to segregate.

The second floor is remarkable only in its faithful adherence to the stipulations of this self-respecting, proudly simple house. Therefore closets have not been imposed upon it, but artfully devised from one-time minute bedrooms. All the bedrooms have definite charm, but there is a passageway in the hall that is a particular delight. The hall widens, somewhat unaccountably, unless it is a swelling caused by the addition of one of the units. At any rate, there in this space, with its two low dormer windows, which is no room at all, Mrs. Parsons has put rocking chairs, and a side table or two, one of them laden with a bowl piled with yarns in every color. Perhaps no one uses this resting place along the hall, but to see it once is to carry away an indelible sense of an impression preserved, a faint impression, as one makes in wax, of people who sat in rocking chairs beside a low window, and wound wool or mended, perhaps, and looked out across the garden to the stream down through the meadow.

The garden lies beyond and a little below the wide lawn. It is walled about with native stone, topped by a coping which slants inward, and is of gray green to match the roof of the house, and thus bind house and garden together. Just at the entrance to the garden is a weeping Cherry, and, at the far end, an Apple tree. Lilac bushes and Snowballs stretch over the top of the side walls; the walls themselves, on the side toward the lawn, are covered with English Ivy. The garden is filled with Bleedinghearts, Tulips, Forget-Me-Nots and Peonies for later bloom. Its brick paths and beds are edged with Box, and there are two great Box bushes at either end. But the crowning glory of color and bloom is the wall along the drive to the house.

The approach begins very quietly. An inconspicuous sign, "Appleford," marks what would otherwise be an unnoticeable lane off the main road. It is the driveway, and it curves around a bend until it enters, quite unexpectedly, a wood, cool and dark. Then it emerges to a stream, and a very large pond. Ducks and swans are swimming here, and above it is another pond, a tiny waterfall and a very busy stream. But facing this, across the drive, is a breath-taking rush of color, and this is the wall which runs below the lawn and breaks in the center for the steps up from the driveway to the house. The wall is blue and yellow and white and purple. Probably there are Pansies, and Johnny-Jump-Ups and Phlox—the effect is too riotous and gay to allow discrimination and recognition of varieties.

And Mrs. Parsons has carried that warmth and that gayety straight into the house. She has not offended its dignity, nor its tranquillity of age, but she has mellowed and warmed it by the colors she brought in from the wall, and made it a welcoming and friendly place. She has coaxed it to live again with repose, but with great hospitality and gayety too. She has blended the present and the past in the same complete and happy fusion as that by which the wings themselves of Appleford are welded.

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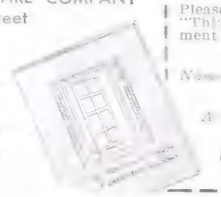

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PLANTED WALLS

CONTINUED FROM PAGE 60

common sense. A shallow trench with a few inches of cinders, gravel or rubble may be sufficient for the base, though low spots and soggy soils need a line of drainage tile. Wet and slipping clay banks call for special bracing; better to call an expert.

Lay the first course, placing the stones on their broadest bases, tilting them inward just enough to carry moisture into the soil behind the wall. Go over the whole length, test each rock again for security. See that soil is carefully rammed in each chink so that there are no air spaces to dry out searching roots, but do not leave enough food along the way to tempt them to linger before they reach their real root home behind the wall.

When the first course stands the test, build the second on it, sprinkling just enough soil to ease the meeting rock faces, and for the roots to follow. Set each rock a bit farther back than the course below it, imperceptibly so for a very low wall, decidedly more on one that is high—one foot back to four feet high should be very secure. For added firmness, use an occasional long rock that runs farther back into the soil.

This is the ideal time to place the plants, keeping them in a pail of water, spreading the roots out carefully in a little soil sifted on the top of the rock, sifting a bit more over, then setting the stone above. When setting plants later, great care is necessary to get the roots into the chinks unbroken, and then to ram the soil solidly so that there are no air spaces.

It is at times necessary to secure points that bear unusual stress with mortar. When flat stones have not been available, considerable mortar must be used in the binding of small rocks or round boulders. Keep the idea in mind of making one rock from a number of these, then placing the plants between these groups. Roots must not be blocked from their free run to the back of the wall. A hot sun bakes hard the soil in a shallow niche in a very short time.

A DIFFERENT type of wall without a backing bank is sometimes used, two stone walls running in a parallel direction a few feet apart, and filled in with soil between. England has made massive affairs of these, far above a man's head, up to sixteen feet apart at the base, tapering to perhaps only two at the top. Gay with bloom that does not hide the fine limestone, these make magnificent boundary walls, though it seems to me that local advice would be very necessary concerning the probable stability and extra bracing through our more severe winter regions. Lower ones of three or four feet have been practical in Canada, and are truly striking. One in British Columbia carries choice small high alpines along the top, with a moraine mixture used for a filler, and a perforated water pipe with stopcock running just beneath the top surface. This is an extremely practical treatment for these small jewels, bringing them nearer to both the eye and the hand, as well as raising them out of harm's way. With time, they gradually explore the lower crevices.

The wall's purpose somewhat limits the planting. Those along the street, on the driveway to the garage, bordering the children's playground or the service yard need plants that can w rougher treatment, as well as som colorful throughout as much o year as possible. Prostrate Coton drape gracefully from the top of a in particular *C. adpressa* and *C. phylla*, though the stiffer *C. horiz* is often used on a large wall. leaves are so small that alpines a dwarfed by the size of these s while the turning foliage and r ries are beautiful through the fa much of the winter. The Tamarix per trails well, and makes a good round evergreen relief. For partic sunny walls, the colorful Sun (Helianthemum) and some o Thymes are sturdy small shrub tend to spread out, though needin tection in colder sections.

WITH such a background, Golde various Aubrietas, Arabis, per Candytuft, and Viola Jersey Ger not out of scale. The white Dia Mrs. Sinkins might be added for rance and long summer bloom, an shrubby *Satureja pygmaea* also out the late season. Pentstemon Bedder, a better form of *P. heter lus*, is striking and might be cont with *Achillea ageratifolia*. With a shade and moisture, the blue *Aqu reuteri* and white *A. flabellata* co near the base of a sizeable wall. of these are things that require s soils, or tend to interfere with th score. Sedums are splendid wall p and make good fillers where n but most must be ruthlessly ed out to be kept within b The pinkish-white *S. anglicum* a *album brevifolium* (*S. brevifoli* catalogues) are attractive, and bl a hot-weather period when the tends to lack color.

For a smaller wall, or one that a little more attention, the Stonec or Persian Candytufts, *Aethio grandiflora*, *Ae. pulchella* and W Hybrid, are attractive shrubby with clear pink blooms for the l end of the wall. The trailing Lithospermum, fragrant pink *D. cneorum*, and bright rose *Rhodo nus chamaecistus* are small shrub trail in walls if given their so quirements.

Several of the Geraniums do particularly *G. argenteum* and *G. reum*. *Gypsophilia repens* will peace among the color clashes w trailing white, so too the less ra creamy *Alsine bauhinorum*. The Poppies give a bit of height, as d *Aquilegia pyrenaica* and the *Cheiranthus allioni*, or its newer form. Golden Bedder. A whole h small Campanulas and Alpine Pin happy here: as suggestions, *C. mir C. garganica*, *C. poscharskiana*, a *portenschlagiana* (*C. muralis*), *thus alpinus*, *D. callizonus*, *D. fri D. arvenensis*, and *D. roysi*. If th a shady end, use *Campanula ela Corydalis lutea* and *C. cheilanth* and with more moisture, *Ranu alpestris*, *Gentiana lagodechiana* better for me near the foot of a even than elsewhere, with about third shade and a little extra mo

There are a number of things j the border line between these average plants and the jewels i

(*Continued on page 110*)

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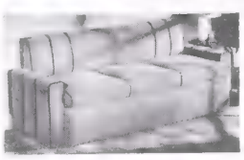

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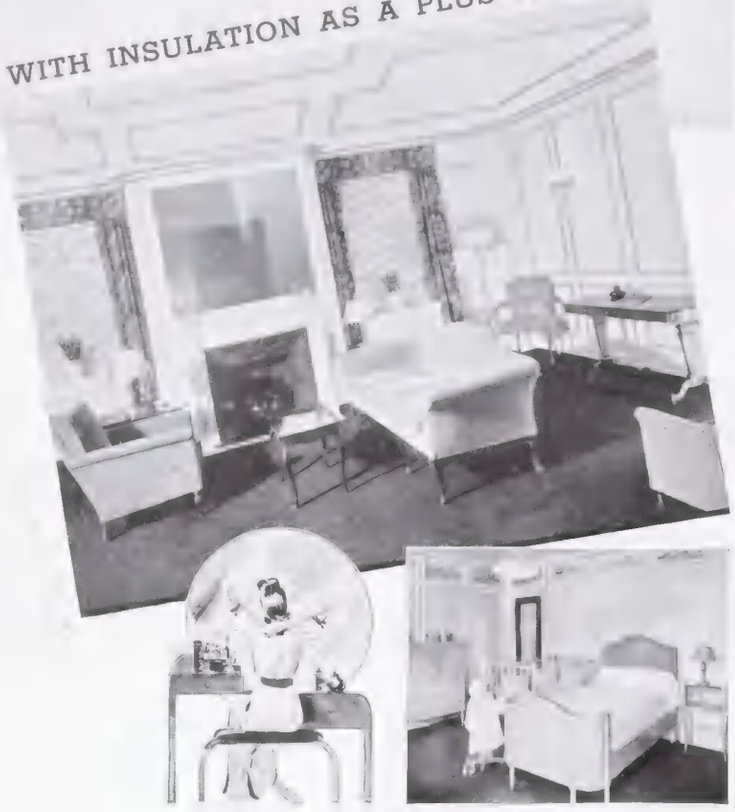

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crevice: *Silene acaulis. Campanula raineri, Eriogonum ovalifolium. Viola bosniaca, Armeria caespitosa,* and for a north wall with special underground water pipe, *Omphalodes luciliae* may thrill the more experienced. But more outstanding than all of these is the great Saxifrage family, with members for any type of wall, from the tolerant and shade-loving mossies to the most temperamental of high crevice and moraine kabschias and encrusted miniatures. Saxifrages are essentially rock wall plants. *S. aizoon* and its many varieties are good encrusted forms for the newer gardener to try first, going on through *S. cotyledon caterhamensis, S. lantoscana superba* to be tempted by the great monocarpic Queen of Saxifrages, *S. longifolia.* Give the kabschias leafmold and gritty soil in a crevice. *S. burseriana* and its varieties are among the best, as well as *S. faldonside, S. paulinae, S. riverslea, S. scardica.* The hobbyist will continue on to place the small *S. irvingi, S. kyrilli, S. boryi* and *S. petraschi* in choice little crevices, then look about for other jewels.

Most of the Androsaces, that are so rebellious when crowns are wet or positions not to their taste, settle happily in a wall. *A. chumby chamaejasme, A. charpentieri, A. manni, A lactea, A. villosa* an *vitaliana* give blooms in shades of white, and yellow. Each has a sl different preference, but in ge they would be well in a wall pleased the kabschia Saxifrage *mula calycina* and *P. clusiana* keep them company, or seek a bit sun, while the small *P. marginata* a north wall crevice, and *Viola l* will thrive there too. *Campanula* is a treasure from the Olympic tains of our West that must ha choice sunny crevice, while the pean *C. allioni* and *C. zoysi* are companions. The little-known *C cenisia* will tempt the seed-sower. hardly necessary to list plants for enthusiasts, however—their waiting of desires are usually far beyon space of the wall at hand. Try, th the beautiful *Gentiana angulosa* crevice not too dry where it may w downward; and in half shade, *C gustifolia* (Vill. not Mich.) o acaulis group. For me they blo much more freely in a wall.

SUGGESTIONS FOR DRY WALL GARDENS

Cotoneaster adpressa
Cotoneaster microphylla
Cotoneaster horizontalis
Juniperus tamariscifolia

Helianthemum (Sun Rose) in variety
Thymus (Thyme)—low shrubbery varieties
Satureja pygmaea (Savory)
Pentstemon heterophyllus Blue Bedder

Daphne cneorum
Rhodothamnus chamæcistus
Aethionema (Stone Cress) Warley's Hybrid
Lithospermum prostratum

Sedums (Stonecrop) in variety
Arabis (Rock Cress)
Cerastium tomentosum (Snow-in-Summer)
Aubrietas in variety
Phlox subulata (Moss Pink) in variety
Gypsophila repens
Dianthus deltoides (Maiden Pink)

Veronica rupestris (Speedwell)
Erinus alpinus
Tunica saxifraga (Tunicflower)
Saponaria ocymoides (Soapwort)
Campanula carpatica (Bellflower)
Mossy Saxifrages—some shade

Aquilegia reuteri—half shade
Aquilegia flabellata (Fan Columbine)—half shade
Dianthus Mrs. Sinkins
Dianthus plumarius (Grass Pink) in variety
Alyssum saxatile compactum (Golden-tuft)
Geranium lancastriense

Dianthus suavis
Viola Jersey Gem
Primula auricula
Cheiranthus allioni
Cheiranthus allioni Golden Bedder
Papaver alpinum (Alpine Poppy)
Corydalis cheilanthifolia—shade, woodsy soil
Corydalis lutea—shade, woodsy soil
Gentiana lagodechiana (Gentian)—half shade, some moisture
Alsine bauhinorum
Campanula miranda
Campanula garganica
Campanula portenschlagiana (C. r is)
Campanula poscharskiana
Campanula collina
Dianthus alpinus
Dianthus callizonus
Dianthus frigidus
Dianthus roysi
Dianthus sternbergi
Saxifraga aizoon (Saxifrage) in v

Choicer Dry Wall Plants

Silene acaulis (Moss Campion)
Campanula raineri
Eriogonum ovalifolium
Viola bosniaca
Armeria caespitosa (Thrift)
Omphalodes luciliae (Navelw north, underground water
Saxifraga burseriana and varietie
Saxifraga faldonside
Saxifraga riverslea
Saxifraga paulinae
Saxifraga scardica
Androsace chamaejasme (Rock mine)
Hypericum coris (St. Johns-Wo warm sun
Gentiana angustifolia (Vill. not M —half shade, some moisture.

Smaller, or more difficult

Saxifraga petraschi
Saxifraga boryi
Saxifraga kyrilli
Saxifraga irvingi
Androsace chumbyi
Androsace lacetea
Androsace villosa
Androsace vitaliana
Androsace hausmanni
Primula calycina
Primula clusiana
Primula marginata—north wall
Viola biflora—north wall
Campanula piperi
Campanula allioni
Campanula zoysi
Campanula caespitosa
Ononis cenisia (Rest Harrow)
Gentiana angulosa—not too dry
Silene hookeri (Campion)
Potentilla villosa (Cinquefoil)
Senecio incanus (Groundsel)

See page 132 for the new "WHO SELLS IT?" Service.

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Seymour, Conn.

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oklet

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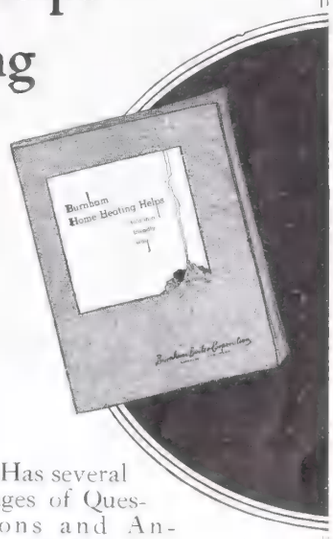

HELPS that are not at all technical. Still the booklet does tell you just the things you want to know. Tells them quite as one good friend to another.

Shows you about a radiator that gives you two kinds of heat, and how it can be out of the room and still be in it.

Gives some helpful suggestions on oil heating. Offers welcome facts on gas heating. Gives you the comparative advantages of steam and hot water systems. Explains how to have plenty of hot water the year around, with no bother and at lowest practical cost.

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Phone to find WHO SELLS IT See page 132 for the new "WHO SELLS IT?" Service.

SUPERSHIP QUEEN MARY AND AN ENGLISH SUMMER

COMPASS POINTERS

Early in June we'll have our first glimpse of the Queen Mary over here. But here is advance news on some of the great ship's features. Just above you see one of her funnels. There she stands, below, waiting finishing touches

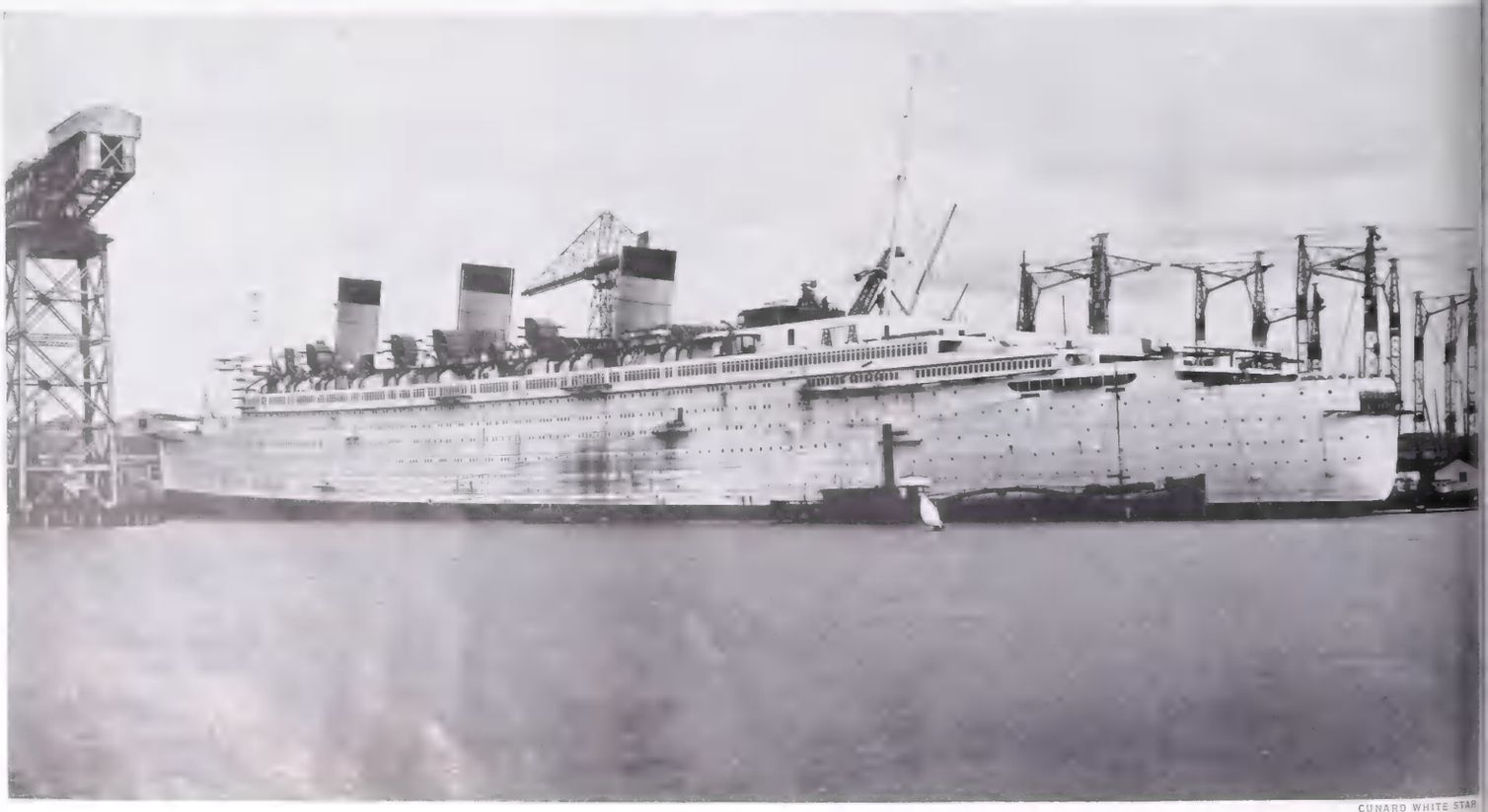
THE other day I noticed a group of people standing before a large board which had been erected in the office of the Cunard White Star Line. The readers were engrossed in statistics about Britain's new pride and joy, the S. S. *Queen Mary*. On the board one found all sorts of gigantic figures about tonnage, speed, footage of this and yardage of that. The figures are impressive.

But it wasn't the thousands of yards of carpet nor gallons of paint used on the *Queen Mary* that impressed me as much as some little details about the boat which have come to my attention. And I'm confident it's these little things which are going to be most interesting to many transatlantic passengers. At the risk of having the following paragraphs read like a page from a "handsomely printed brochure," let's see what are the features of the *Queen Mary* most likely to appeal to you and you and you.

One of the joys of a sea trip is to free yourself from a routine schedule followed ashore. On the *Queen Mary* you can lunch at four or dine at midnight. If you wake up at three A.M. and crave scrambled eggs or a slice of cold chicken, just ring for the steward and have it. Besides ordering any time day, you can eat where you please you want to change from your regu table in the main dining room, l your meals in either the forward and bar or the veranda grill, aft. M over, you can order anything you w Instead of paying extra for à la c service, which was the case in th Ritz restaurants on ships of for days, on the *Queen Mary* ordering carte is included in your passage.

Lolling in bed in mid-Atlantic, can reach for the 'phone beside and put in a call to check up on state of heart or health of someone back home. Besides ship-to-sh service by your bedside, there is in communicating service. Speaking beds, those on the *Queen Mary* s unusually large. All are three feet w and six feet six inches long (some h Simmons Beautyrest mattresses). E bed is equipped with a reading l so adjusted that the light falls so on the reader, without disturbing slumbers of the occupant in the joining bed.

Some like it salt: For those who fer bathing in salt water (and they say hot salt baths are grand for y each bath has both salt and f water. Take a good look at your- In each cabin there is a full len mirror lighted electrically. So you make your entrance at the cock party knowing that every little hair every dab of powder is as it should



CUNARD WHITE STAR

ASSOCIATED BRITISH RAILWAYS

Ilfracombe on the Bristol Channel, England

abin features which should ap- women are: connections for irons, shoe racks (and tie racks gents), electric heaters and an al ventilating and heating con- . Staterooms are constructed so lude space for wardrobe trunks. an electric clock in each room. lways seemed strange that the pensive cabins on a ship, those romenade deck, force occupants the life of a goldfish. But on *en Mary*, promenaders cannot you as you breakfast in bed. blinds are at the windows.

igh the dining room is a huge owering up three decks and g across the entire width of this latter fact makes it pos- have portholes. Which means en the weather is fine, ozone m the sea will pour in. Other u will be glad of the air con- . An amusing feature of the oom is a huge mural map of ntic on which a miniature rep- the *Queen Mary* takes its cross the ocean simultaneously ship itself. You can look up time and get your bearings. hip is designed to let you be nscious of the fact that you are and not at a hotel on Park or Piccadilly. You can view n from many rooms—especially forward café and aft grill, both have three sides made almost of glass. (If this fact sounds tive to followers of Mother Sill's—well, just choose a seat where you can look at a wall instead of a wave.)

I have never understood why more ships don't have radio equipment for the pleasure of passengers. Often, while some little sailor down in the bowels of the boat gets a superb program from the other side of the globe, those up in the royal suite have no way of listening to their favorites. The *Queen Mary* has come across. Passengers can hear radio programs twenty-four hours a day from many countries.

ENGLAND's love of flowers and gardens is not forgotten. Not only will fresh flowers be supplied to most cabins, but you are going to be aware of growing things in many public halls and rooms. The ship's gardener is a member of the Royal Horticultural Society. A welcome idea, too, for flower lovers will be practical vases. On most ships, when you ask the steward for flower vases, what do you get? Tall, thin affairs which topple down with the first slight motion. As part of its cabin equipment, the *Queen Mary* supplies a graceful, sufficiently wide container placed before a mirror.

Taking a tip from the health-loving Swedes, the *Queen Mary* offers you a chance to take a "cure" while crossing. Of course, a four and a half day cure is pretty speedy, but at least some good can be accomplished. To this end, all sorts of bathing equipment has been installed adjoining the swimming pool.

A quiet street in Chipping Camden

WHO votes to see the finest antiquities and historical associations? Who's for seeing Canterbury Cathedral, the see of every primate back to St. Augustine; lovely little Wells; noble York Minster; St. David's; Cashel, Cork and Melrose . . . glorious cathedrals and abbeys of Great Britain and Ireland steeped in thrilling history and tradition? ▪ Who's for medieval castles and fortresses? Then see the Tower of London, Edinburgh, Caernarvon and Blarney Castles, all breathing the spirit of the Medieval Ages—scenes of dashing romances, sinister plots and vivid life that Time and History will ever remember! Unique architecture, works of art and treasures that took a thousand years to create! ▪ England, Ireland, Scotland and Wales are brimming full of grand surprises. Everything different, unusual and unexpected. World-famous trains and swift cross-Channel steamers whisk you luxuriously wherever you want to go. Fishguard-Rosslare, Holyhead-Kingstown, Stranraer-Larne, Heysham-Belfast between Great Britain and Ireland; via Harwich and the Hook of Holland and English Channel ports to the Continent. ▪ Come on, let's go; it's inexpensive! Who's for Britain and Ireland? Are you?

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Associated British Railways Inc.

WHO SELLS IT? See page 132 for the new "WHO SELLS IT?" Service.

Vacation in Romantic FRANCE

An old street in Clamecy, by A. Karoly-L. Szanto

FROM the tinkling music of the distant bells on the patchwork farms in Alsace . . . to the clap of *sabots* in the frosty towns of the Pyrenees . . . you will find the charm that is France . . . garnered with memories, it lingers in every province of this glamourous land where you may march through the centuries with the great Cavalcade of Romance ▼ It waits for you in Saumur of the exquisite rosaries, and the bastion-girded castle once gay with the fêtes of Louis IX and his three-thousand knights . . . at Rennes of the *Bonnets Rouges* where the heart hears the silent tunes of the old violin—and bagpipe players . . . at the Provençal shrine of Les Saintes-Maries-de-la-Mer when gypsies whirl in the farandole . . . along the rampart promenade of Angoulême looking down on Marguerite's fair Navarre . . . St. Malo of the big tides and the corsairs who sailed the horizons of the far-flung seas . . . in Orthez where the donkey-back bridge shadows its river flowing through the Basque country of the *berets* . . . at Contrexéville, élite spa-resort in the Vosges . . . at Dinan whose towered walls were the backdrop for Du Guesclin's fateful duel ▼ The finest and fastest trains offer special reductions to tourists whether travelling alone or in groups . . . hotel rates greatly reduced . . . your travel agent will tell you all about it.

The RAILWAYS OF FRANCE
610 FIFTH AVENUE, NEW YORK

ASSOCIATED BRITISH RAILWAYS

A steep hill leads to the water at Clovelly

Besides Turkish, there are electric baths, diathermic treatment and massage. And the masseurs and masseuses are experts—not the kind who merely maul you about.

There's nothing new about playrooms on ocean liners—but those the *Queen Mary* has prepared for the entertainment of children, both in cabin and tourist, really do seem unusually amusing. Some of the tricks that caught my fancy are: a chute by which you can make your entrance to the room if you wish for something more spectacular than commonplace steps, a small movie theater which the kids can operate themselves by pushing buttons, a kitchen equipped so that little girls domestically inclined can actually test their culinary ability, caves hi under the stairway, walls that ca scrawled on, cages housing stuffed mals—and you can get in with t

Probably the most important fe of the *Queen Mary*—but one w would not be included in a lis "largest this and greatest that"—is indefinite thing, atmosphere. They you to feel as if you were in an lish club—or rather, country home—not in a hotel or casino. In other w the feeling you find in England tod smart and modern, yet ever cons of the background and tradition th Britain's.

—WILLIAM B. POWE

AND ENGLAND

THE *Queen Mary*, exciting as it is in itself, is a means to an end. And the end is a holiday in England. There are many ways to take it, once the *Queen Mary* has left you in Southampton. There's the boat train direct to London which will be puffing at you from behind the line of customs men. You'll find it hard to resist that. But there are trains in other directions, too—trains that will take you to quiet and unbelievably charming parts of the English countryside. Study guidebooks and schedules before you decide on a train.

If you've a preference, England is small enough so that you may be transported anywhere within the space of a day. If you haven't, you couldn't do better than to wander leisurely out of Southampton for a week or two in the south of England. Winchester is only a few miles away; make for that. See the Cathedral first, and the school (they threw away their pewter candlesticks and put in electricity last year). Wander around the narrow streets, past the house where Jane Austen lived (and wrote), past beautiful small gardens.

From Winchester, it doesn't much matter where you go. Salisbury is not far away with another lovely cathedral, and some say it is the finest in England. Make for the coast and try the watering places—Torquay, Newquay, Lyme Regis. Go farther west, dip into Cornwall; go north to Clovelly, and one of the finest of the English resorts, Ilfracombe on the Bristol Channel. A that are Lynton and Lynmouth with Valley of the Rocks where John (remember "Lorna Doone"?) sa witch and a mighty battle betwe stubborn sheep and a goat w descendants are still there. Cut thr the Cotswolds and keep Chipping den before you. It is one of the love of the Cotswold towns.

There is really no need to tell where to turn in the south and we England, for you will rediscover these places for yourself as traveler does. But because you a reader of HOUSE BEAUTIFUL and t fore interested in architecture houses, we advise that a good ca be part of your equipment. Train y self to look for details. The En rock gardens, which are beau beyond belief. The dry wall gar which are masses of bloom in sp time. The Delphiniums, taller you've ever seen, and more lus their warmth of color. The Holly, w is used everywhere in ways you want to remember when you come h The wattle fences of various sorts, magnificent Beeches which occasio make great vaulted aisles of cou roads. The hedgerows which pa the downs of Devonshire and D making them look as though the en countryside had been laid out by hand of a landscape architect. The

(*Continued on page* 118)

See page 132 for the new "WHO SELLS IT?" Service.

Empress of Britain to Europe

E SPACE PER CABIN CLASS PASSENGER THAN ANY OTHER SHIP AFLOAT

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John Cruickshank ▪ Manager

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See page 132 for the new "WHO SELLS IT?" Service.

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VACATION IN SOUTH AFRICA

SOUTH AFRICAN RAILWAYS & HARBOURS

THE native wrapped in a shawl, immediately above, is looking over the tre expanse that is South Africa—a rather thrilling country that not many people see aware of. If you should be looking for a brand-new place to go in summer, fall o try South Africa. It sounds very aboriginal; but as a matter of fact it isn don't have to wear khaki shorts and a pith helmet—in fact it's a good idea if yo For Johannesburg is one of the most progressive cities in the world, with beautifu sizable skyscrapers and a completely metropolitan life. And this year the city h chosen as the site of the Empire Exhibition in September, 1936. Every membe British Commonwealth of Nations will be there. Tours will be provided so that see things like Victoria Falls and the Kruger National Park where you ca among lions and live to tell the tale to incredulous ears back home. You m go to the Drakenberg National Park, South Africa's greatest national playgrou picture at the left will give you some idea of its rugged grandeur, and the amazi of space. Remember, too, that because it is south of the equator, September i to Johannesburg, and the Exhibition ends in midsummer—January! Write to the given in the lists below. You'll find other booklets listed there, too, describi fascinating vacation lands. Write directly to the addresses given for full info

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ENGLAND, IRELAND, SCOTLAND—ASSOCIATED BRITISH RAILWAYS, 551 Fifth Avenue, New York, N. Y.

FRANCE—RAILWAYS OF FRANCE, 610 Fifth Avenue, New York, N. Y.

HAWAII AND SOUTH SEAS—MATSON LINE, 30 Rockefeller Plaza, New York, N. Y.

IT'S EASY TO GO ABROAD—FRENCH LINE, 610 Fifth Avenue, New York, N. Y.

LANDS OF SUNLIT NIGHTS—SWEDISH INFORMATION TRAVEL BUREAU, 630 Fifth Avenue, New York, N. Y.

NEARBY HAWAII—HAWAII TOURIST BUREAU, 38 Main Street, San Francisco, California.

NORTHERN WONDERLANDS AND RUSSIA—HAMBURG-AMERICAN LINE, NORTH GERMAN LLOYD, 57 Broadway, New York, N. Y.

ROUND THE WORLD CRUISE—DOLLAR STEAMSHIP LINES, 604 Fifth Avenue, New York, N. Y.

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TRANSATLANTIC—HAMBURG-AMERICAN LINE, NORTH GERMAN LLOYD, 57 Broadway, New York, N. Y.

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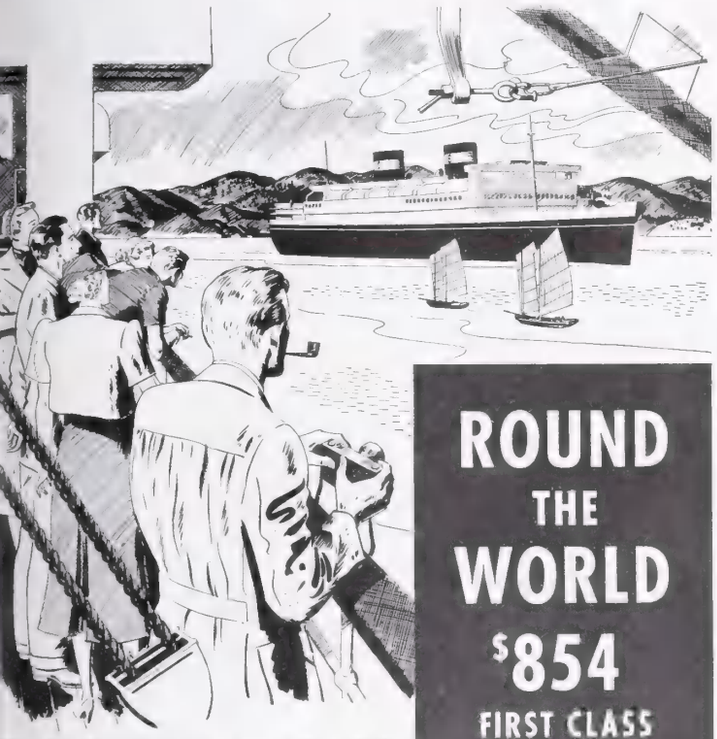

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COMPASS POINTERS

CONTINUED FROM PAGE 114

spired shapes into which the wind has carved great Cedars—giant replicas of those tiny dwarfed varieties which the Japanese love to grow in pots. The Gorse which paints the great waste stretches of Dartmoor Forest.

Then there are the houses, settled serenely behind their cottage gardens. You'll have to peep occasionally to see them, for the Englishman's house, even though it be a cottage, is still his castle and there will be a wall of stone or hedge about it. But you'll find details there, too. Doorways which local stonemasons made works of art. Windows which have marks of distinction about them. Thatched roofs which are a delight to contemplate, even though fire laws in this country forbid most of us to have them. Stone shingles with Sedums growing from them. So many things which are part of the English countryside and not of ours, but which might be adapted in whole and part.

You could be set down almost anywhere in the south of England and see all these things. Trains will take you, there are motors to be had, either with chauffeurs or to drive yourself, t are bikes (more than you've ever in your life before), and there always two good legs to carry yo you do not fancy any of these rapid means of conveyance. If you to be unencumbered we suggest a bination of the first and the last. T to get you to centers of action, w from there to points of interest in surrounding country.

One last word. Do not make the take of avoiding great castles, cathed and other historical monuments bec you fear they may be surrounded trippers. Most of them aren't, espec in the south. But if they were wouldn't want to miss them. Ther something hauntingly moving a contemplating the ruins of Glastonb and trying to reconstruct the glor that vast Abbey sprawled out at edge of a tiny town. There is a q beauty in standing before the west dow of a great cathedral like W with the setting sun streaming through its thousand panes and shrouding the cloisters beneath.

AIDS TO MAIDS

CONTINUED FROM PAGE 46

especially if Anna is new and a little unsure of herself—that her hair is neat, her black shoes are low-heeled and in good condition, her stockings black or an inconspicuously neutral shade (not nude) and above all that she wears no jewelry. It is a strange fact but an undeniable one that your friends will make allowances for a maid's inexperience if she looks well, and will criticize the most expert service if it is performed by a scarecrow.

Now, as to what can be expected from Anna. The employment agency calls her a "general houseworker," which means that she will do all the work in your house or apartment that three maids would do in a larger house. She will clean, make beds, cook and wait on the table. She may even, if the family is a small one and she is a good-natured girl, do the laundry as well. Or perhaps she will launder your silk things and your best linens, while you leave the larger linens to the tender mercies of a public laundry. In any case, there are two ways in which you can immediately simplify your life and hers. One is to arrange her work so that she has two hours to herself every afternoon (not so impossible as it sounds); and the other is to put up in some convenient spot a schedule of her week's routine.

For example, here is a one-maid work schedule that not only covers the work to be done and allows plenty of time for it, but also allows the maid her two hours a day off-duty:

Monday: Washing (A.M.).
Tuesday: Ironing (A.M. and perhaps P.M. as well).
Wednesday: Clean dining room and hall (A.M.). Polish brass and silver (P.M.).
Thursday: Off.
Friday: Clean living room and bedrooms (A.M.).
Saturday: Clean kitchen (A.M.).
Every day
Meals to be cooked
Beds to be made
Rooms to be dusted
Bathroom to be cleaned
Once a month (or six weeks)
Furniture to be polished
Rug cushions to be vacuumed
Upholstery to be cleaned
Closets to be cleaned

If yours is an average house with average meals, Anna will have finished her breakfast dishes, bed-making, ing and cleaning of the bathroom ten or ten-thirty, leaving the rest of morning for the scheduled work. will not have to start lunch until n and she will be finished by two o'cl From two until four will be her From four until she begins dinner, five-thirty or six, she should be dres to answer the door, and perhaps serve tea.

Besides this day-to-day routine duties, there are other smaller thi that Anna should do, not perhaps portant in themselves, but adding to a total of importance. It may be, course, that you will have to train to do some of them, or at the least s gest them to her. But once she unc stands that they are a part of her you have every right to expect th Cocktail glasses, for instance. There nothing in the world more dampen to gaiety than to return to a liv room littered with before-dinner co tail glasses. It takes only three min or so, stolen during the main course dinner, for a maid to whisk them aw to straighten cushions and empty a trays—but what a difference it make to one's evening!

Also, you will find that teach Anna to cut the stems of flowers ev day and to give them fresh water a matter of course will help to make pleasant. It may take your own hand re-arrange them—but at least they last long enough to be re-arrang Naturally, you will teach Anna how serve tea if she doesn't already kn And you will in the course of time

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cover (if you haven't already) that you have one or two personal manias besides. It may be that uneven window shades disturb you; or that you want more than anything in the world to have your grocery slips saved; or—and this is a sensibly universal mania—that you insist upon being told whenever anything is broken. If you can convince Anna that there will not be a scene whenever she drops an egg-cup, you will be able to keep track of your glass and china and replace broken pieces as it becomes necessary.

There are two details of household life, however, that a most astonishing number of maids seem to know nothing about—and an even more astonishing number of mistresses seem never to teach. These are the technique of answering the telephone and the way to open the front door. The first requisite of telephone-answering is an intelligent, ungrudging voice (even if it speaks broken English) and the second is the ability to take a name and telephone number. There should always be paper and pencil beside the telephone for messages; and if a maid is not intelligent enough to take a telephone message, she is not intelligent enough to run your house well. This may seem an arbitrary and sweeping statement, but if you doubt its truth, try having a non-telephoner in your house, and see for yourself!

If you have ever rung a friend's doorbell, and had it answered by a maid who apparently believed you to be either a book agent or a kidnaper, and who peered warily through a crack in the door while she rolled down her sleeves, you will know what we mean by the wrong way to answer a door. Even if the bell rings at nine in the morning, rolled down sleeves, a clean apron (kept ready to slip on) and neat hair are not in the least impossible. And at any time after half past two or three there is no excuse for lack of neatness. Teach your maid that she is, in a sense, substituting for you when she answers the telephone or the doorbell, and as a substitute hostess she must be polite and pleasant. When she answers the door, it should be opened half-way, and no one, unless he is really suspicious-looking—and certainly no one known to the maid—should be left standing on the doorstep. Visitors should be shown at once into the living room; and if you are in the living room yourself, teach your maid to announce a caller as quietly and correctly as she would announce dinner—"Mrs. Jones is here to see you, Mrs. Brown."

THERE are three ways to give Anna the coöperation that she needs to give you perfect service. In the first place, stick as closely as possible to the schedule you have made out. Remember that a radical change in one day's work may mean a change in the whole week's work, and that you must make allowances if this happens. The second way to coöperate is to give Anna extra help when she actually needs it: a cleaning woman when there is any unusual or heavy cleaning to be done, perhaps an extra maid if you should have more than two guests over a week-end. And none but the most expert servant can be expected to cook properly and serve formally a dinner for more than four people without an extra maid.

But the most important way to coöperate is to give your maid all of the aids to efficiency that modern inventiveness produces. One of the best of these aids is a cleaning pail, with its own pan. This pail has two compartments, one for soapy water, the other for clear, and there are also holders for soap, brush, cleaning cloth and cleaning powder. If scrubbing floors can be made easy, this pail does it. (You can get it at Lewis and Conger.) An electric Quick-Mix is another great help to the maid who is cook as well as everything else; and so is a juice-extractor. A paper rack for the kitchen is practical and convenient, for it holds four kinds of paper: paper for the garbage pail, heavy waxed paper, parchment paper for covering food in the ice-box and paper towels. (These last three things, as well as re-fills for the paper rack, may be bought at Hammacher Schlemmer.)

Any maid would appreciate such practical and thoughtful additions to her kitchen as a rubber-covered dish drainer, a rubber dustpan and a rubber window cleaner (like a windshield wiper, and very efficient). And don't forget such necessities as sink brushes, furniture brushes, a ceiling duster, paper dusters and mop-covers, and chamois and wool cloths for cleaning. One inventive bride furthered efficiency in her own house by making a bath-mit to clean the tubs with. She stitched two heavy wash-cloths together in the shape of a mitten, cut it out and sewed a tape loop on it to hang it up.

WHAT you can expect from your maid is a definite, practical side of the servant problem; how you can coöperate with her is also definite, even concrete. But one of the most important paths to success is incidentally one of the most intangible: your attitude toward your maid.

Naturally, you want her to like you, just as you want to like her, and there is but one foundation for this relationship: mutual consideration. Kindness, an even temper and self-control are important, of course. But an equality of respect will always work. It seems unnecessary to say that no maid will stay long with a short-tempered, bad-mannered, bullying mistress, who wonders constantly why servants are so unreasonable nowadays, and talks about "spoiling" them. But, on the other hand, too great familiarity can be just as fatal. If you make a confidante of your maid, discuss with her your friends and their failings, your personal problems, or listen to backstairs gossip, you are making it difficult if not impossible for her to "keep her place"—something that the best and most self-respecting maids are always glad to do; and something that is essential to a lasting maid-mistress relationship. Nothing else is so important. Nothing else will repay you so richly.

Again, if you correct her in front of anyone else (even your husband) you are making things harder for her rather than easier. And, finally, one of the things dearest to a servant's heart is the belief that "the master" is a god. Let her think so! Don't make light of his whims and preferences—much less of his complaints. In a house where two women minister to the comfort of one man, nothing is a greater bond than this consciousness of masculinity and its divine rights.

And, as our final word of advice, we give you the fruit of experience of one of the wisest housekeepers we know. She says that her benediction to beginners is this: Beware of the maid who loves to talk!

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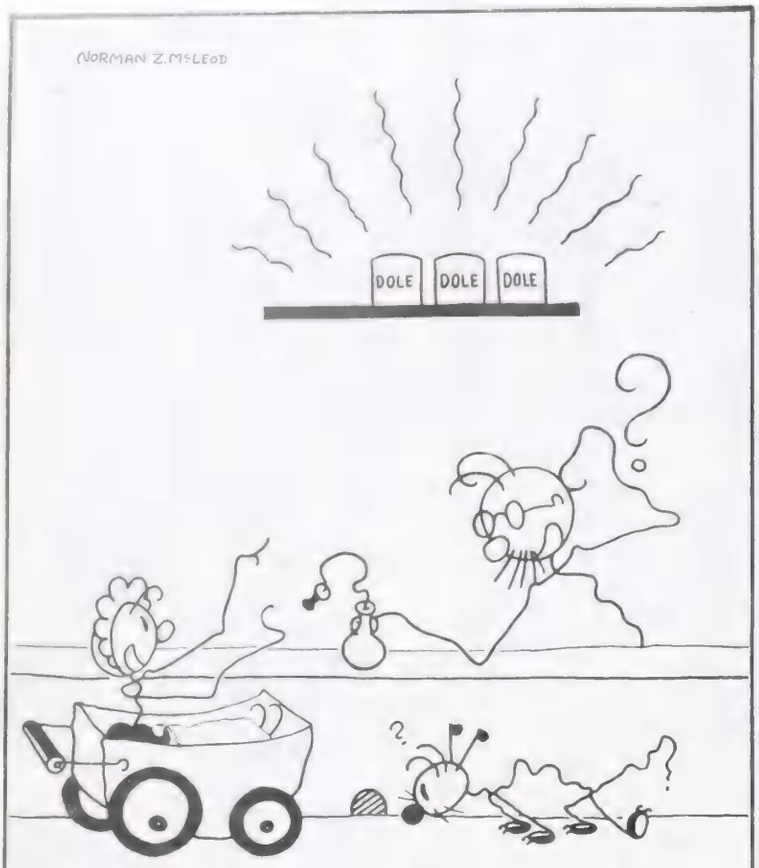

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See page 132 for the new "Who Sells It?" Service.

IF ANYBODY thinks Americans aren't giving more and more time and attention to fine food, he has only to look at what the therapeutic people are doing in the way of making their products not only palatable but tasty. Time was when you were invited to swallow a pill for what ailed you, and like it. But now—so breathless are the pill-makers to keep up with the cooks—that vitamins are appearing in all sorts of glorified forms. The Vegex Company, for instance, have put out a thing called Bakon Yeast, which tastes more like bacon than bacon tastes like itself, and besides being delicious, contains all the vitamin G that any vitamin G addict is likely to need. It comes in handy little shakers, to be carried around in the vest pocket or purse, and can be sprinkled over cheese, eggs, beans—practically anything—to the vast improvement of most dishes. There are kitchen size containers, too, for making up appetizers, for which purpose Bakon Yeast has the approval of no less an authority than Boggia, the great chef of the Hotel Plaza.

Another novelty which is terribly good in spite of the depressing fact that it's good for you is the sugarless caramels seen at Park & Tilford's. They are made of vegetables and sweetened with honey, and among ladies on diets, who crave sweets and yet fear them, they are making a sensation. Also, non-dieters pronounce them excellent. Garden Gems is the springtime name for these confections.

Whenever Campbell's gets out a new soup it is news, and now that there are two new Campbell products on the market, it is almost as exciting as the launching of a new Schiaparelli model. The newcomers are a delicious Scotch broth and a beef soup, and although they are well flavored and savory in their own right, they have that most satisfactory quality common to all the Campbell soups of lending themselves to a dozen variations with the addition of a little this or that. Don't think that in ordering a dozen cans of the new beef soup, then, you are committing yourself to beef soup for twelve successive dinners. On the contrary, we never met up with a product that adapted itself to so many delightful changes. The way it falls in with any fanciful craving you may have in the soup line is nothing short of miraculous. The other evening—wanting a [illegible] meal so that we could for once g[illegible] the play on time—we concocted [illegible] fine thick soup which was a me[illegible] itself.

To 3½ cups of water add a le[illegible] a stalk of celery, a bit of pars[illegible] a small turnip, a carrot and 4 p[illegible] of okra (all chopped), a pinch [illegible] thyme, and simmer, tightly c[illegible] ered, for 15 minutes. Add a c[illegible] of Campbell's beef soup, with [illegible] generous cubes of beef, and bri[illegible] to the boiling point. Serve with [illegible] spoonful of rice in each soup pla[illegible] After such a cheering soup, [illegible] are in the mood to enjoy almost a[illegible] play.

For those who want some[illegible] stronger than sherry as an apéritif, yet have never learned to make a [illegible] good cocktail, the bottled Hea[illegible] Club Cocktails are life savers. [illegible] come in Old Fashioneds, Manhat[illegible] Martinis (dry and sweet) and Bro[illegible] the only hitch being that they ar[illegible] most too easy to drink.

So many cocktail wafers and bis[illegible] have made their appearance since[illegible] end of the Great Drought, and [illegible] out of such unexpected substances, [illegible] we wouldn't be surprised if we [illegible] served crackers made from sea-s[illegible] Peek Frean, though, have invented [illegible] completely perfect cocktail accom[illegible] ment—a soft, flaky morsel flavored [illegible] the best Cheddar cheese, and sea[illegible] up with something else which [illegible] aren't clever enough to guess. [illegible] Peek Frean people also have a [illegible] perfectly plain biscuit—neither sal[illegible] sweet—which is exactly right for Sh[illegible] Served with Bellows Fine Amontil[illegible] it brings out the beautiful bouqu[illegible] that superb sherry, instead of k[illegible] it, as a highly seasoned canapé w[illegible]

If you are too impatient to wai[illegible] the first roasting ears of the season[illegible] advise doing something with Nibl[illegible] the corn that is put up exactly like[illegible] fresh article. Any reliable corn [illegible] ding recipe can be followed with [illegible] lets, and for a luncheon dish it is [illegible] ribly good just stewed together [illegible] tomatoes, green pepper and a [illegible] okra. Served on toast, mixed in [illegible] cream mushroom sauce with a [illegible] onion and seasoned with paprika, [illegible] lets makes a fine entrée.

With the asparagus season a [illegible] height, Hollandaise sauce looms

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...us, and large and gloomy in the ...of cooks who have no luck with ...ickiest of sauces. To such unfor... Hadyn's Hollandaise is God's ...t, for there it is—always at hand, ...ways perfect—and moreover, it ... varied to suit individual tastes, ...needs of the dish with which it ...be served. As for us, who are ...ontent to let well enough alone, ... a dash of lemon juice when it ...g to appear with asparagus, and ... little horseradish and a spot of ... for fish.

...are thinking of establishing a ...-of-the-Month Club in this col... Four booklets have come our way ...onth, and all of them are worthy ... attention. The first, a very small ...led "How the World Drinks Ver-..." and published by W. A. Taylor ...mpany, New York, is filled with ...raphs of Mexicans, Dutchmen, ...se and others, all drinking Ver... and is just as diverting to us ... suggestions on how to use it. ...we did get around to the sugges... however, we were delighted to ...rections for making Vermouth ... that wonderful hot weather ...ou get in France, and in French ...ants here, but that so few Amer...seem to know about. You use ...rts of dry Vermouth to one part ...ne de Cassis, and as much ice ...tzer as—according to your con...—you think a semi-long drink ...have.

...ess in Seasoning"—Lea & Per...fering for the month—has forty ...f very good, and, for the most ...mple recipes, all of which benefit ... use of Lea & Perrins' famous ...tershire sauce. Of them all, we ...t one of the first, a recipe for ...ce cocktails:

...lams and juice
...ups of water
...easpoonful salt
...easpoon lemon juice
...ablespoon tomato ketchup
...easpoons Lea & Perrins' sauce

... and chop the clams, put into ...pan with their juice and the ...nd bring slowly to the boiling ...Then let them simmer for five ... Strain through cheesecloth, ... necessary, add cold water to ...vo cups. Cool. Mix with the rest ... ingredients, put into a covered ... chill thoroughly in the refriger...r, for immediate service, shake ...cked ice. Serve very cold.

In a feverish hunt for new sensations, housekeepers are only too prone to forget some of the old standbys, without which it is hard to imagine what cooking would sink to. Every so often, in counting our blessings, we ought to remember gratefully that there is Worcestershire sauce in the world, and check off the number of dishes which are simply made by its exquisite flavor. Everybody, of course, has her own pet uses for this, but we have invented a use, which we bet you never thought of, and which is as good as it is simple. Try adding just one drop of this incomparable sauce to a soft-boiled egg, and see what a fine breakfast dish you have.

We also liked "Simple Facts about Wine, Spirits, Ale and Stout," put out by Alex D. Shaw & Company—especially the pages on American wines. As this booklet points out, the word domestic applied to wines seems to connote just a touch of apology; and it further points out that by the use of what is called selective fermentation, Vintners Wines (made by Vineyardists, Inc.) have been raised to the level of many of Europe's best, and are wines of which Americans may be justly proud. Selective fermentation means that the water from the juice of the grapes is extracted by a special process. Grapes are selected from various parts of the United States, and the juices are then concentrated and blended. Because of the fermentation process, Vintners Wines are an unusually good product.

If you remember the excitement involved in collecting cigarette cards in your extreme youth, you will experience a rush of sentiment at the sight of the liquor cards from Browne Vintners Company (630 Fifth Avenue). They have a slightly rakish air and each one has a recipe for a drink of some sort. Whiskey Sour is one of our favorites—illustration and all:

The juice of ½ a lime or lemon is combined with a teaspoon of sugar, and a jigger of whiskey. You ice and shake this, and after you have poured it out, add a slice of orange and a cherry to each glass.

The fourth booklet is a little folder of recipes built around Underwood's Deviled Ham, an old stand-by of party-givers and a good one. Their recipe for deviled ham canapé is as follows:

Cut bread in squares one-fourth inch in thickness, toast to a delicate brown, spread with deviled ham. Sprinkle with grated Parmesan cheese, with a dash of cayenne. Brown in a hot oven.—V. M.

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FOUNDATION PLANTING

CONTINUED FROM PAGE 68

important lessons. First, that the evergreen has been vastly over-planted. Unless the home owner is willing to transplant new varieties every four or five years or has some individual preference for the sheared evergreen, there is no place for the taller and fast-growing evergreens close by the house. Six to eight feet is the maximum height at maturity for accent plants, except for the occasional need of a taller specimen against a blank wall space. A selection of taller varieties is limited to medium height or slow-growing plants. Especially desirable are the Yew, dwarf Arborvitae and Mugho Pine. When the evergreen is permitted to dominate the planting, the effect is severely formal if not monotonous.

Colorful shrubs are better suited for foundation use. Give them first place in the planting, combining with them a few evergreens for accent and winter effect. Allot to the broad-leaved evergreens positions where they may have shade and an acid soil rich in humus.

A second error has been in the use of too many plants and the wrong varieties. After all, the base planting is secondary to the house itself. Its chief purposes are to hide objectionable features, accent or frame certain architectural aspects, add interest and charm to the home and tie it in with its surroundings. If varieties are chosen in profusion without regard for growth habit or size at maturity, the house is likely to become partly or entirely hidden behind them.

A third error has been in the spacing of the plants. Not only have both shrub and evergreen been set too closely, but there has been a persistent reluctance to pull them out from the foundation. Plants which are overcrowded become misshapen and unattractive. Evergreens should be spaced at least three to five feet apart or at such distance that the gap between them will be closed when they mature. Shrubs require a minimum spacing equal to two-thirds their height at maturity. The spreading types of evergreens and medium shrubs should be not less than thirty inches apart, and they thrive better at thirty-six inches. These rules for spacing between plants apply as well to the distance they shall be from the foundation. Plants under overhanging eaves are likely to suffer from a lack of moisture.

It is not the purpose of this discussion to develop a number of stereotyped plantings with a warning to adopt one of these or fail. Seldom are the problems of any two houses exactly alike. Copied designs are limited in their range of adaptation and obviously cannot express the individuality of the home. It is hoped, however, to establish the fundamental principles for the base planting and their practical application.

There are six factors which deserve careful consideration in planting the foundation. Listed in order of their relative importance they are: the architectural style of the house; its foundation exposure—be it sunny or shaded, high or low; the materials of construction; size and shape of the building; the topography about the home; and its nearness to the street.

ARCHITECTURE. The architecture of the home definitely influences the character of its base planting. Houses in the modern Dutch and New Engla lonial require a few well chosen to carry out their natural charm straint. A low hedge close by the or drawn out from its foundatio such plants as globe-shaped or Box, specimen Yew, Woodward's vitae or Regel's Privet are all esp suitable.

The more formal Georgian re to the softening influence of an mal planting. Shrubs may do this planting, with evergreens singly for accent and in small at corners and entrance. Vines cellent for covering bare walls a posed foundations. The New E farmhouse is improved by the u simple shrub or mixed planting color and interest. Some of the plants may be used at the c banked down with lower varie soften its vertical lines. The cottage will stand considerable c the planting. Broad-leaved ever are excellent combined with shrubs and a few evergreen acce planting the Spanish house it tomary to emphasize certain such as a doorway or grilled wi Thrifty growing shrubs shou chosen with a few evergreens ad accent and framing. The bunga quires considerable color in the ing, with the corners planted fu banked down to a lawn grade. are best with a few evergreens cent and broad-leaved evergreen shady side. Simplicity should keynote for planting of the house. Most suitable are the lo ing plants, especially round semi-erect and bushy types.

FOUNDATION EXPOSURE. A f of the base planting is to hide or exposed foundation. Vines are adapted for this purpose than the or evergreen. In their use it is p to avoid the continuous ribbon from the use of tall and medium plants. Instead, plants or gro plants are selected for positions cent about the house, connecting if need be with dwarfer varieties

The hardy Privet, Viburnu Barberry may have positions north side of the house. Broad evergreens require an acid so some protection from cold win continuous hot sun.

CONSTRUCTION MATERIALS. houses painted in the lighter or white furnish suitable back for all type of plants recomm for base planting. Wooden house orated in the darker hues requi brightening influence of colorful with some evergreens introduc accent. Both the coniferous and leaved evergreens can be safely with houses of stone or cement. houses are best served by a planting. A few evergreens may ed at the entrance corners and lected intermediate points b windows for accent. Broad-leave greens can be used in shaded an tected positions. Avoid the evergreens by themselves.

SIZE AND SHAPE OF BUILDING turally the larger homes permit

(*Continued on page* 124)

This Attractive Moderate Cost Greenhouse

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This particular house shown, along with several others of variant designs are illustrated in a special folder. In it are full details of every feature of the structure and equipment of the completed house. Glad to have you send for it. It is Folder No. C-2.

May we add by way of friendly suggestion, that as all building costs are on the increase the price on this house may of necessity also be changed. So it might be to your interest not to put the matter off.

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OR FOUR GENERATIONS ... BUILDERS OF GREENHOUSES

*EVERGREENS FOR FOUNDATION PLANTING

(Heights as indicated are approximate under suitable conditions for growth.)

On pages 68 and 69 appear charts showing other materials available for foundation planting. This one of evergreens completes the list of recommended varieties to be used around the base of the house. Study all these in connection with the planting layout suggested for the Cape Cod house on page 69. And notice in particular how the different kinds have been related and how all are carefully chosen so that their heights will never screen the house itself. You will find it helpful in familiarizing yourself with the possibilities in this type of planting to use these lists and make a suggested substitute planting to go around the Cape Cod house.

NAME	COLOR	HT. AT 7-10 YRS.	PRICE RANGE AT 7-10 YRS.	HT. AT 15 YRS	HT. AT MATURITY	SPREAD AT MATURITY	CHARACTERISTICS AND USES
MEDIUM HEIGHT EVERGREENS							
Juniperus excelsa stricta (Greek Juniper)	Glaucous	1½'—2'	$2.75	3'—3½	6'—12'	3'—3½	Slow-growing
Juniperus virginiana canaertii (Cannart Red Cedar)	Rich green	2½'—3'	2.75	6'—7'	15'—20'	3'—4'	Formal, trims
Thuja occidentalis wareana (Ware Arborvitæ)	Dark green	2'—2½'	2.50	3'—3½'	6'—8'	3½'—4'	Slow-growing, long-lived
PYRAMIDAL TYPES, MOSTLY NARROW							
Juniperus chinensis pyramidalis (Juniper)	Green and blue	3'—4'	3.25	6'—7'	20'	3½'—4'	Formal, sentinels
Juniperus communis hibernica (Irish Juniper)	Deep green	2'—2½'	2.25	4'—4½'	5'	12'—15'	Formal, damp soil
Juniperus communis suecica (Swedish Juniper)	Grayish green	2'—2½'	3.75	4'—5'	10'—12'	2'—3'	Trims for formal effects
Juniperus virginiana pyramidiformis Hillii (Dundee Juniper)	Summer, grayish, winter, plum	3½'—4'	4.25	6'—8'	12'—15'	4'	Formal accents
Thuja occidentalis Douglasii pyramidalis	Dark green, lighter tips	2½'—3'	2.00	5'—6'	12'—15'	3½'—4'	Full sun
Thuja occidentalis pyramidalis	Bright green	3'—3½'	2.60	6'—7'	20'	3½'—4'	Formal accents
ROUND AND GLOBULAR FORMS							
Thuja occidentalis globosa (Globe Arborvitæ)	Bright green	18"—24"	2.00	2'—2½'	3'—3½'	3'—3½'	Alone, foregrounds
Thuja occidentalis woodwardii (Woodward Arborvitæ)	Deep green	18"—24"	2.25	2'—2½'	3'	3'	Dense, same as globosa
Pinus Mughus (Mugho Pine)	Dark green	15"—15"	2.00	3½'—4½'	4' x 5'	12'—15'	Foregrounds, trims
Taxus cuspidata nana (Japanese Yew)	Dark green	15"—18"	4.00	2½'—3'	3'—4'	5'—6'	Slow-growing, shade
HALF-ERECT TYPES							
Juniperus chinensis pfitzeriana (Juniper)	Bluish, also green grayish cast	2'—2½'	3.25	3½'—4'	5'—6'	6'—8'	Specimen, ranks first
Juniperus communis depressa (Common Juniper)	Grayish green, silver underneath	12"	2.50	18"	12"—18" (3')	7'—8'	Fast growing, tough, foregrounds
Juniperus communis depressa plumosa (Andorra Juniper)	Brownish green	1'—1½' in diam.	2.50	12"	18"	4'—5'	Approaches creeping types
Juniperus virginiana kosteri (Koster Red Cedar)	Bluish green	2'	2.50	2½'	2'—3' (5')	3'—4'	Foregrounds, decorative

* Two very desirable intermediate types are Thuja occidentalis ellwangeriana, which is spherical when young but becomes a broad low pyramid, and that splendid weeping type for corners, Tsuga canadensis sargentii pendula. Both thrive in shade or full sun.

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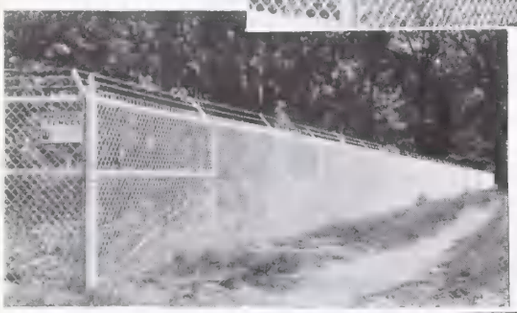

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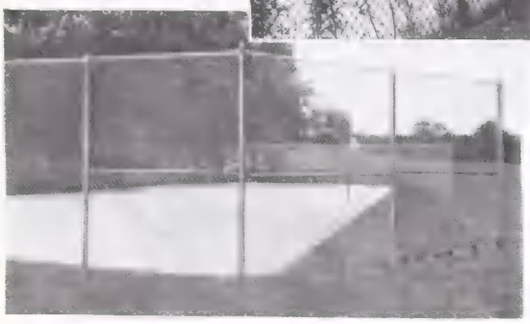

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of taller accent plants. On spacious grounds the taller evergreens and shrubs as well as some of the small-leaved deciduous trees can be used reasonably close by the house.

Houses which are tall and narrow should be planted with round-topped plants or the broad-leaved evergreens and banked down at the corners. Use of the pyramidal evergreen will merely further emphasize their narrowness. The house which is fairly wide permits a freer use of evergreens in positions of accent at the corners and at intermediate points between them.

TOPOGRAPHY. If the house is on level ground or a terrace, the base planting can be pulled out from the foundation to permit entrance across the front. The planting may be a low deciduous or evergreen hedge or a mixed group.

If the house is below pavement level, its corners should be full, building up from dwarf plants to the height of an accent evergreen nearest the corner. Conversely, if the house is above pavement level, plants should be graded down from the corners to join lawn grade below the foundation level.

NEARNESS TO STREET. It is advisable to avoid the use of coarse-leaved shrubs in front of the house which is near the street. The Rhododendron especially comes under this ban.

PLANT MATERIALS. The "price range" as furnished in the tables of plants indicates the relative value of certain evergreen varieties but does not presume to establish a price for any definite period or locality. Roughly estimated, an evergreen increases in value at the rate of $.75 each year.

The tables of plants selected for foundation planting include coniferous evergreens, deciduous shrubs, broad-leaved evergreen shrubs, vines and ground covers. Pyramidal evergreens and those of medium height are valuable for corners and entrance and selected points for accent. The globular evergreens supply the lower range of accent materials and are used chiefly in pairs to frame an entrance or flank a series of steps or a walk. With the exception of the dwarf Yew the round types should be planted singly. The half-erect evergreens are suitable for planting foregrounds and for connecting groups of taller plants. They combine well with other materials in the mixed planting.

There is a wide field of usefulness for the shrub in base planting. As with the evergreen, growth habit is an important factor in its selection for special uses. However, the attractiveness of flowers or berries carries equal weight in choosing varieties for positions of accent or prominence. The broad-leaved evergreens are effective by themselves but combine well with other materials. Where soil, climate and exposure are suitable, they are materials of first rank for base planting.

Vines are used to cover exposed walls and foundations and to connect other groups of plants. No plant is better adapted to cover an exposed foundation. Ground covers are used in foregrounds, in shaded bare spots and to connect plants or groups of plants.

We shall linger a while in front of the unplanted house on page 69, to consider its planting. Let us assume that rotted manure has been incorporated with the soil at least six feet out from the foundation on the p cipal sides of the house and a garden fertilizer raked into the surf Our broad-leaved evergreens will quire a naturally acid soil or on made by the addition of aluminum phate and plenty of humus.

We shall first apply the test of six "determinants" of foundation pl ing to this example of the Cape Colonial, with due respect to its i viduality and special needs. Certain these factors will naturally carry m weight than others. The house has l the Cape Cod cottage and the D Colonial influence. Plants should used to soften the many corners, tie gether its rambling units and blend house in with the landscape deve ment to follow. We shall use evergre at the corners to frame the entra and bay, and shrubs to soften the p windows and vertical lines, for c at the garage and for their bloom berried effects.

Our purpose is partly to hide stone garage by use of two large shr and an attractive vine, but at this s time to create nearby interest in use of broad-leaved evergreens at wall extension. We shall extend shrub planting at the east corner hide the cellar areaway and add broad-leaved evergreens and a vine soften the massiveness of the chim and to increase interest on that s The present use of the broad-leafs this easterly exposure will not be w unless trees of some size are plan there for shade. If shade cannot be mediately provided, Barberry or s hardy shrubs can be substituted. Sho we desire to continue the planting the north and west sides of the ho groups of hardy shrubs at the corn and positions for cover or accent wo suffice. The use of a specimen Spr on the east side will add color and terest, a bit of needed shade and a soften the lines of the chimney.

In choosing plants for the ho which is low, we must avoid most the tall-growing varieties. At the nar corners we shall use the narrow py midal evergreens and wider varie where there is more space for them.

It might seem that we have linge too long on the first determinant, ar tecture, and neglected the other c siderations. Actually we have cove them all. The example is a wh wooden frame house on fairly le ground with a low foundation. treatment has been in harmony w this type.

Related to the foundation planti is the frame planting. One tree appe on the plan and two others (Nos. 31 a 32) are placed in the center and at t upper corner of this side because their direct bearing on the base pla ing. At least five more tall deciduo trees are required—at least two off t rear corners, at least one at the cen rear and another off the west or left ha side.

And now for a brief consideration the varieties selected in the planti scheme for this house. Shrubs ha been chosen in each group of plants carry on a full season of bloom a berried effects. Plants No. 13 and are principally for a screen and shou be five to six years old for plantin For best immediate effects the shru should be four to five years old and t evergreens twelve years old at planti time. However, seven to ten year o evergreens are usually purchased f base planting.

E FLOWER SHOWS REALLY HELPFUL?

ebruary issue, HOUSE BEAU- *lished a symposium called er Shows* Really *Helpful?" ozen gardeners contributed , and since they appeared a as been received from Mrs. arner, president of the Fed- den Clubs of Massachusetts. suggestions, we feel, present s of value in considering this stion. The letter follows:*

terested to see in the Feb- er of HOUSE BEAUTIFUL what butors think of flower shows e staged at present, and in ements they suggest.

re two things that I should done—one is to have a quiet place laid aside for new horticultural treasures, with ere ready to give information care. It would be like the ch museums have for their itions.

Another thing: we must learn to do what the dramatic producers have learned—to stage cleverly, with effect, but not literally, the way we have been doing.

I don't know how much is done about demonstrations of pruning, planting, potting, etc., at flower shows, but I think it would be valuable to have them, in a small arena with seats banked round, so a good many people can see at a time. Then you could put over a good piece of education while people are stimulated and interested in the show. This suggestion is really more for spring shows, when the planting season is ahead. Demonstrations for house plants might be given at the autumn shows.

There are all sorts of improvements that can be made, and I shall be interested to see what ones the International Flower Show makes this year.

—MRS. ROGER S. WARNER.

ANNUALS—EACH FOR ITS PURPOSE

CONTINUED FROM PAGE 58

Pure blue.
Love-in-a-Mist). Miss Jekyll, ver blue; Damascena, blue ite.
. African and French. Yellow e; Guinea Gold; Harmony. (Soapwort). Vaccaria. Sat- k blooms.

Short

A miniature Snapdragon. Bouquet. All pastel shades.
a (Baby Blue Eyes). In- Blue. Charming in a small .
warf; pompon. Yellow, crim- sh, salmon, white.
Sutton's Pink Beauty: Sut- ale Blue; Fire King, scarlet. Signata Pumila. Yellow.

first aids will contribute to of bloom which is the reason these plants. Before the seed ke into each row some com- lizer, Vigoro, Loma, or the l carefully when the seed- appear; thin out later and roughly. From the time the appear, water the row every vith a liquid manure (barn- eep or the commercial prod- but only on soil previously well wet down. Keep every seed pod cut off, for if an annual is allowed to go to seed, its activities for the season are over: it quietly dries up and disappears.

Such are the general procedures. I have one more. While the annuals as a family require sun, our blistering days of midsummer are hard on them. Have some old umbrellas on hand, or a cheap beach variety, and protect the plants that droop most readily under the pitiless heat two or three hours in the middle of the day. Such protectors are equally good in a rain over flowers whose petals do not enjoy a drenching. Beverly Nichols tells in "Down the Garden Path" of putting umbrellas over his young Foxgloves on rainy afternoons and long wet nights. People thought it odd, he says, and I have seen people smile at my little parade of parachutes, but they are helpful if humble aids. While there will be no attempt at a color scheme in the cutting garden, delightful combinations will just happen, such as rose pink Mallow, mauve and lilac Larkspur, and white, pink and crimson Cosmos.

ANNUALS CHOSEN FOR FRAGRANCE

*Lathyrus odoratus (Sweet Peas). Plant in the same spot only once in four years. Sprinkle soot around

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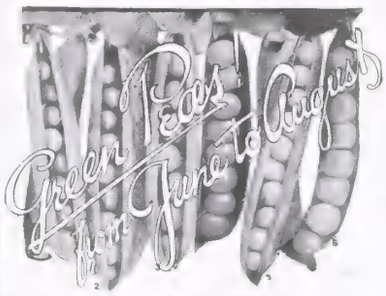

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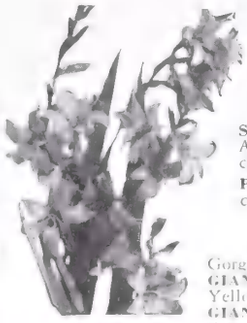
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plants to keep birds away. Mulch with peat moss to conserve moisture. For perfume grow the old-fashioned type grandiflora (Burpee).

Centaurea suavolens (Sweet Sultan). Yellow, also rose, red, lavender purple, lilac, white.

*Verbena. Lavender Glory.

Stocks (Gillyflower). Large-flowering, ten-week varieties, blue, pink, purple, white, canary yellow, Lime.

Phlox. Drummond Phlox. All pastel shades. Like lime and sulphur dusted on leaves for mildew. Pinch back to keep bushy.

Mignonette. When seed is sown firm the soil well. Pound with a flat-iron. Variety Defiance. Lime in soil.

Nicotiana (Tobacco). Miniature: affinis.

*Heliotrope. Royal Fragrance; Sutton's Giant.

Alyssum maritimum (Sweet Alyssum).

Nasturtiums. Double sweet-scented. Golden Globe.

Matthiola. Lilac blooms.

ANNUAL CLIMBING VINES

Cobæa scandens (Cup-and-Saucer Vine). Soak seed over night, plant vertically. Blue or greenish white.

Cardiospermum (Balloon Vine). Light soil in a warm protected spot. White flowers, balloon-shaped seed vessels.

Ipomoea quamoclit (Cypress Vine). Soak seed in warm water over night. Scarlet and white flowers.

Dolichos (Hyacinth Bean). Darkness, purple violet; Daylight, white flowers.

Ipomoea convolvulus (Morning Glory). *Heavenly Blue: Rose Marie, pink; Major mixed, all colors.

Ipomoea grandiflora (Moonflower). White. Nick seed before planting.

ANNUALS THAT ARE SELF-SEEDERS

Portulaca. Buy separate colors: pink white, salmon, yellow, double and single (Burpee).

Centaurea cyanus (Bachelor's Button). Double Blue.

Petunias. Blue Bedder; White Pearl; Mauve; Violet; Rosy Morn.

Marigolds. Single Dwarf French. Legion of Honor; Lemon Charm.

Poppies. Shirley; California (Eschscholtzia).

Euphorbia (Snow-on-the-Mountain).

Calendula (pot Marigold). Orange King, Lemon Queen, Radio.

Nicotiana (Tobacco). Sylvestris, open during the day.

ANNUALS FOR SHADE

None will bloom in steady shade, but these will do fairly well in semi-shade.

Godetia (Satinflower). Sutto Pink and Double Mauve.

Clarkia. Plants thinned to Salmon, purple, pink, whi

*Pansies. Most effective when is planted in mass.

Torenia fournieri (Wishbone Blue with dark center.

Marvel of Peru. Four O'Clo in the afternoon, mixed c crimson, yellow, white.

Ageratum. Cope's Pet, light tle Blue Star, darker; Blu tion, darkest of all.

ANNUALS FOR ROCKY PL

Candytuft. White, crimso lavender (Dreer).

Abronia (Sand Verbena) Ro not magenta—a trailing su

Brachycome (Swan River dai and white. Azure Fairy Beauty.

Myosotis alpestris (Forget Blue, rose, white.

Silene (Catchfly). White, fl rose and red.

Nasturtiums. Dwarf single. I rate colors: Pearl, lemon Twilight, salmon; Empress crimson.

ANNUALS FOR WINTER BOU

Helichrysum (Strawflower). white, rose to red, salmon.

Gomphrena (Globe Amaran true Bachelor's Button. blue flower.

Rhodanthe (Swan River Eve Mixed colors.

Statice sinuata. Rose, lavend white; Bonduelli, yellow.

Acroclinium (Everlasting).

Ammobium alatum (Winged ing). White with yellow winged stems.

ANNUALS FOR DROUG

Browallia elata. Bright blue like flowers.

Verbena erenoides (Moss Finely cut foliage, lilac bl

Hunnemannia (Tulip Poppy cup yellow. Lime.

Argemone (Mexican Prickly Yellow and cream white.

Sanvitalia procumbens Zinnia). Bright yellow.

Mesembryanthemum (Ice Thick, fleshy, frosted leaves conspicuous flowers.

Convolvulus tricolor (Bush Glory). Azure flowers wit throat. *Not* a climber.

Petunias. The small new t Twinkles (Burpee).

Portulaca.

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See page 132 for the new "WHO SELLS IT?" Service.

lists could be continued still but not without duplication, as re a few old guards which will ong almost anywhere the pro- leads, but usually in a half- manner. These named, grown uses indicated, and with the cul- nts followed, will travel happily on through until frost.

n's Seeds can be obtained from ayside Gardens, Mentor, Ohio. -o have many seedlings of the arieties. Henry Dreer of Phila- delphia has both seeds and plants; Stumpp and Walter, New York, and Burpee of Philadelphia have seeds mainly. Other catalogues used in mak- ing up the lists were Max Schling Seedsmen, New York, Michell of Phila- delphia, Vaughan of Chicago, and Peter Henderson of New York. Two books of great value on the subject are the little volume "How to Grow Annual Flowers," by Victor Ries, Doubleday Doran, and "Flowers for Cutting and Decoration," by Richardson Wright, E. P. Dutton.

APRIL SCRAPBOOK

CONTINUED FROM PAGE 61

ne bees did not fly far enough to ne pollen from other orchards. As rary remedy when the Macintosh ere in bloom, all down the rows les were placed filled with wa- l wagon loads of blossom-laden s—Delicious, Jonathans, Wine- nd even wild varieties. For three bees worked like mad, and the p of fruit was large.

AS. *Summer care.* After these plants from the florist have l, it seems to be the general ion that there is no use trying them for another indoor sea- ere isn't, unless you have an out- ot where they can hibernate with intermittent care. After all dan- rost is past, plunge the pots into nd or into peat moss, with cin- r drainage, and in semi-shade. ne trick is always to keep them ate of moisture. Rain water is t medium, applied daily, at the ne sprinkling the leaves as well. ne mulch, soil or moss, closely the pot to prevent any evapora- ring dry spells, and should the ave become unduly dry through or error, take it from the ground nge the pot in water for several Give a feeding of liquid manure onth, and turn the pots around ne to time to insure symmetrical Before any possibility of frost em into some cool place where perature goes between 40° and ep moist with luke warm water ay the leaves. When the buds the plants are brought into the ooms, but kept out of the sun.

There is a popular superstition es on houses, especially of the l type, are a menace to the rk. If they are vines with ten- at may be so, but the clingers which attach themselves by tiny vacuum cups can do no harm. Of these the family of Ampelopsis in all its varieties has many good points. It is inexpensive, grows rapidly, thrives in city conditions and has marvelous autumn coloring. The ones most easily obtained and for all purposes are *A. veitchii* or Boston Ivy, which will cling to wood, stone or brick. *A. lowii* has smaller leaves and is most satisfactory for planting on low balustrades where its charming leaf form may be enjoyed. *A. engelmanni* is an improved form of Virginia Creeper with small thick leaves and dense growth, the best variety for a quick wall cover. *A. quinquefolia*, Virginia Creeper, so gorgeous in its fall color- ing, is good for arbors. *A. tricolor* has foliage pink and white traced, and ber- ries of turquoise hue. One of the best books on the subject of vines is "Little Book of Climbing Vines," by Alfred Hottes, A. T. DelaMare Co., $2.

NEW BOOKS

"ROCK GARDENS, HOW TO MAKE AND MAINTAIN THEM," by Lewis B. Mere- dith, Greenberg, New York. Published February 10, 1936, $3.

"HOW TO GROW ANNUAL FLOWERS," pub- lished February 7, 1936, and "HOW TO GROW PERENNIAL FLOWERS," published February 21, 1936, both by Victor H. Ries, Doubleday Doran Co., Garden City, N. Y., $1 each.

"INSECT ENEMIES OF SHADE TREES," by Glenn W. Herrick, The Comstock Pub- lishing Company, Ithaca, N. Y., $5.

"THE GARDEN ENCYCLOPEDIA," edited by E. L. D. Seymour, Wm. H. Wise Pub- lishing Company. Published February 25, 1936; $4 in cloth, $5 in artcraft binding.

"GARDEN GOSSIP," by Dorothy Biddle and Dorothea Blom, Doubleday Doran Co., Garden City, N. Y., $1. Published March 6, 1936.

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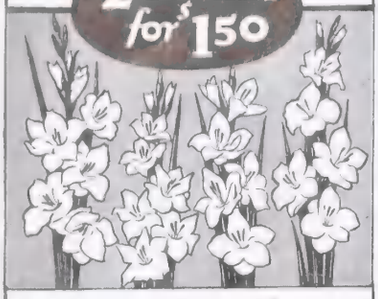

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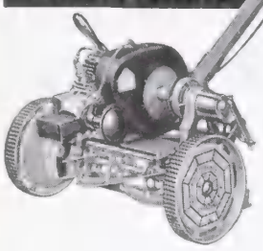

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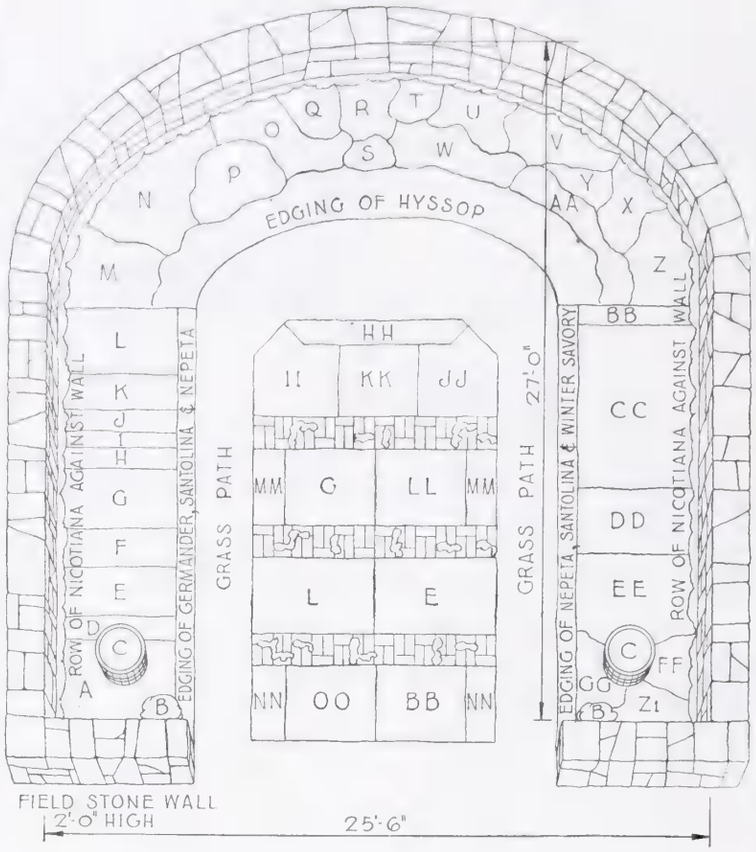
DETAIL OF THE HERB GARDEN

As Shown on Pages 50 and 51



A row of Nicotiana is planted 6 inches apart back of the herbs all the way round, against the wall. In the brick paths between the small beds are a few low creeping Thymus. In the border of the main bed, starting at the left, are six plants of Germander, two of Santolina, one Nepeta. On the curve are ten plants of Hyssop. On the right, one Nepeta, two Santolina, six winter Savory. The size of each division in the planting plan shows the comparative space allotted to each of the herbs and in the list below you will find the number of plants of each which is needed to fill these spaces. The grass path, which follows the horseshoe shape of the garden itself, melts into an edging of low plants as is shown on the plan. Don't forget that a garden of this sort should be placed close to the house, preferably handy to the kitchen.

This is the plan of the author's own garden and to her description of it she adds this note: "In a separate bed I have a bush or two of Witch Hazel and Elderberry and, where they can riot at will, I grow a few plants of Elecampane, Tansy, Valerian and the Sweet Briar Rose. Nearby is a bed devoted to Florentine Iris, the old-fashioned Roses for potpourri, Heliotrope, Mignonette and a collection of sweet-smelling Geraniums. Circling a bird's bath, where the ground is moist, the Mints flourish."

A. Lavender—10 plants
B. Box Tree—1 in each place
C. Sweet Bay in tub—1 in each place
D. Camomile—1 row—6 to 10 plants
E. Summer Savory — 3 rows — 24 plants
E1. Summer Savory—12 plants
F. Pot Marjoram — 2 rows — 18 plants
G. Sweet Marjoram — 3 rows — 24 plants
G1. Sweet Marjoram—12 plants
H. Fennel—1 row—8 plants
I. Anise—1 row—8 to 10 plants
J. Caraway—1 row—8 plants
K. Horehound—1 row—8 plants
L. Sage—2 rows—10 to 12 plants
L1. Sage—12 plants
M. Angelica—3 plants
N. Lovage—3 plants
O. Rosemary—6 plants
P. Lemon Verbena—1 plant
Q. Bergamot—6 plants
R. Clary—3 plants
S. Rose Betony—1 plant
T. Costmary—3 plants
U. Wormwood—6 plants
V. Southernwood—6 plants
W. Rue—6 plants
X. Meadowsweet—6 plants
Y. Roman Wormwood—6 plants
Z. Sowing of Borage—6 to 10 plants
Z1. Sowing of Borage—2 to 3 plants
AA. Pot Marigold—6 plants
BB. Dill—1 row—6 to 8 plants
CC. Tarragon — 6 rows — 25 to 30 plants
DD. Burnet—2 rows—10 plants
EE. Parsley—3 rows—25 plants
FF. Betony—4 to 6 plants
GG. Pennyroyal—6 plants
HH. Border of Dianthus (Spice Pink) 6 to 10 plants
II. French Thyme—6 plants
JJ. English Thyme—6 plants
KK. Chervil—sowing of Chervil—sow one crop in half the bed and later sowing in other half
LL. Bush Basil—12 plants 6 at each end of bed
MM. Nasturtiums, miniature—12 plants, 6 at each end of bed
NN. Chives—12 plants
OO. Sweet Basil—12 plants
PP. Lemon Balm—12 plants

Choice
New Things

What's the sense of buying a lot of the usual old things this year, when you can have Wayside's new ones costing but little, if any more?

Here are just a few of the many new Wayside things. Send for Catalog. 16 pages have true color illustrations made direct from blooms. It is not too much to say there isn't a Catalog its equal issued in this country.

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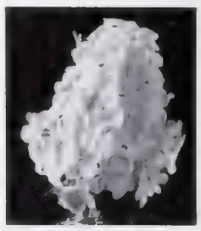
A dozen or more, each seemingly better than the other.



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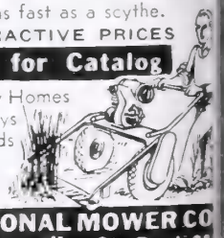

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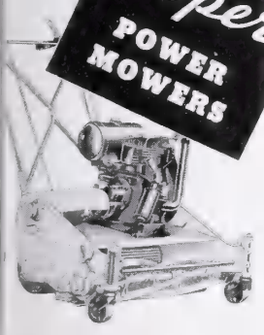

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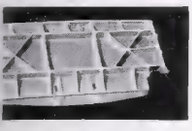

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OUSE BEAUTIFUL
Madison Avenue New York

PLANT YE HERBS

CONTINUED FROM PAGE 50

Boston, Dreer's in Philadelphia, George Parks of Greenwood, South Carolina, and the Bay State Nurseries, of North Abington, Massachusetts, while the catalogues of Cherry Meadow Gardens, Framingham, Mass., and the Wenham Exchange, Wenham, Mass., are delightfully made up, and offer many ideas that inspire new experiments.

The following list of culinary herbs will suffice for a start. Those with * are those I use most. I like to plant my culinary herbs in rows and to group the others. After a little experimentation you will learn how many plants of each herb you need.

CULINARY HERBS

*ANISE (annual). About 1' high. A bit difficult to grow. Seeds should be started early in a flat and transplanted when well established. A few leaves are excellent in salads. At least 6 plants.

BALM—Lemon (perennial). 12" to 18" high, hardy. Start seeds early in flat and transplant. The leaves are used crushed in summer drinks. 6 plants.

BASIL—Sweet (annual). 1' high, easy to grow. Sow in open ground. Leaves very good mixed in tomato cocktails. If plant is kept cut back and not allowed to go to seed it will last all season. 6 to 12 plants.

*BASIL—Bush (annual). Bushy. Sow in open ground. A more attractive growing plant than sweet Basil and used for same purposes. 6 to 12 plants.

BORAGE (annual). 1½' to 2' high. Sow in open ground and reseed several times. A pretty plant with blue flowers, loved by bees. Leaves when tender make excellent soup like spinach. About 6 at a seeding.

BURNET—Lesser (perennial). 18" to 24" high. Start seeds early in flats and transplant. Good in summer drinks. 6 plants.

CARAWAY (annual). 18" to 24" high. Sow in open ground. A rather straggly plant. Harvest seeds in July. 6 to 12 plants.

*CHERVIL (annual—same as Cerefeuil). 6" high. Sow and reseed in open ground. Treat like Parsley. A few leaves are delicious in salads. 2 dozen plants at least.

*CHIVES (perennial). Hardy. About 1' high. Buy plants. For salads and general flavoring.

CRESS (Land) or CRESSON (annual). 6" high. Sow in open ground. Goes to seed easily. Sow crops at intervals. Delicious mixed with lettuce, about half-and-half. 12 plants at a seeding.

DILL (annual). 2' to 3' high. Sow seeds in flats early and transplant. Seeds are used for flavor. Young leaves used sparingly are good in salads. Plants should be staked. Once established will reseed itself. 3 to 6 plants.

FENNEL (called perennial). Best treated as a biennial. 5 to 6 feet high. Can be sown in open ground. Leaves used as garnish for fish especially. Plants need staking. 3 to 6 plants.

HOREHOUND (perennial). 1' to 3' high. Sow early and transplant seedlings. I have not found it perfectly hardy. Has whitish flowers, does not blossom until second year. When established keep it from seeding itself. Leaves and stems are used for candy. 6 to 12 plants.

*MINTS—Apple, Lemon, Orange, Peppermint, and the usual Spearmint. About 1 foot high. Buy plants or cuttings. Hardy and will grow anywhere. In fact the trouble is to keep it within bounds. Try planting inside a tin can (with bottom cut out). It may hold the roots in place. Used in many sorts of drinks, for mint sauce and for jelly. 3 to 6 plants at least. 1 of each variety will do since it increases quickly.

*MARJORAM—Sweet (annual). 9" to 10" high. Start early and transplant seedlings. Used for seasoning. Dry for winter use. 12 plants at least.

*PARSLEY (annual). 1' high. Sow in open ground. For seasonings and garnishes. Two dozen plants at least.

*SAGE (perennial). 1' high. Start early and transplant seedlings, or buy plants. Not many needed. Hardy. Use for seasoning and dry for winter use. 3 to 6 plants.

*SAVORY—Summer (annual). 12" high. Sow in open ground. Slow to start but does well. Good to sow a second crop as it goes to seed in July. Use for seasoning and dry for winter use. At least 12 plants at a seeding.

SAVORY—Winter (perennial). 12" high. Had no luck with seeds, but plants did well. Use same as summer Savory. No real need of both. This variety makes an attractive bushy border plant and is hardy. 3 to 6 plants.

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See page 132 for the new "WHO SELLS IT?" Service.

*TARRAGON (perennial). 1½′ high. Buy plants. Hardy. I have never had enough Tarragon. We use a few leaves always in salads and in tomato cocktails. Dry for winter use. 6 plants at least; 12 is better.

THYMUS VULGARIS (perennial). 6″ high. Buy plants. Has never been very hardy for me. Does not like wet. Does best in amongst stones. Use for seasoning, and dry for winter use. 6 plants.

*THYMUS VULGARIS—French Thyme. This has proved hardy and easy to grow. This and the English variety are especially recommended. 6 plants.

SWEET-SMELLING HERBS

Culinary herbs are only a portion of the field. One should grow sweet-smelling plants too, the old strewing herbs and those used in the Sunday bouquets, the blossoms and leaves for pot pourri. There is no more delicious fragrance than that which the herb bed gives out on a hot, dry summer day, or on a summer night. Of these, 3 to 6 of any variety will make a good show.

ANGELICA (biennial that can be treated as a perennial). About 4′ high. Flowers yellow-green and bloom in July. Seed has to be ordered from France. Start in a greenhouse. Plants should not be set out until they are well established. Plants can now be bought. Will seed itself, but plants die down after seeds form. If not allowed to seed, plants will live several years. Likes damp soil, running water, but is most adaptable to any condition. Can be classed as a culinary herb. Often used.

BERGAMOT or Bee Balm (perennial). Hardy and fragrant, about 2′ high. Flowers bright red. Plants can be bought easily.

*BETONY WOOD (perennial). 1′ to 2′ high. Thick woody root. Flowers purplish red. Hardy. Start seeds early in flats.

CAMOMILE (perennial). 1½′ high. Sow in ground. Seems to grow anywhere and spreads very fast if allowed to seed. White flowers.

CATNIP—Nepeta Cataria (perennial). 2′ to 3′ high. Low bush with blue flowers. Hardy and lovely. Buy plants.

CLARY (perennial). 2′ high. Really a wild Sage. Blue color so lovely that a few plants should be used. Treat as a biennial. Buy plants.

COSTMARY (perennial). 2′ high. Get seeds from England. Start early in greenhouse and set out plants when strong. Once established the plants are hardy and they spread very

DIANTHUS—Spice Pink (perenni high. Buy plants. Hardy, very and sweet odor.

ELDERBERRY (perennial shrub). cut back. Hardy. Buy plants.

ELECAMPANE (perennial). 1′ high. Seeds from England. early—spreads too rapidly to garden.

FEVERFEW (perennial). 2′ high lightful little plant. Hardy. seeds early in flats.

GERANIUM (annual). Cuttings c taken each fall and grown in Should be in every garden—L Rose, Peppermint, Nutmeg, other varieties. Plants ca bought.

GERMANDER (perennial). 18″ Hardy. Nice bushy plant for h if kept pruned. Buy plants.

HELIOTROPE (annual). Buy plant

HYSSOP (perennial). 18″ to 2′ Hardy. Plants or seedlings. Pin blue flowers. Bushy plant. B all summer.

LAVENDER—Vera is true English der (perennial). 2′ high. N hardy in our climate. Grow in tected spot, against a wall if ble. Needs to be pruned blooming to keep from gr straggly. Buy plants.

LAVENDER COTTON (perennial). 1′ high. Hardy. Excellent for b if kept clipped. Buy plants.

LOVAGE (perennial). 3′ to 4′ Seedlings or plants. Hardy, y flowers in June or July. Lov birds. Grow for both looks and fume.

MARIGOLD—POT (annual). 1′ Buy plants. Nice yellow flower

MEADOW SWEET (perennial). 2′ high. White flowers. Plants or lings.

MIGNONETTE (annual). 1′ high. in ground and keep from goi seed.

NASTURTIUM (annual). 1′ to 2′ The miniature variety grows and is less straggly and very Sow in ground. Young leave nice in salads if used sparingly

NICOTINE (annual). 3′ to 4′ White flowers—delicious per Buy plants. Be sure to stake

PENNYROYAL—called perennial, b not always hardy for me. Low ing plant, strong odor. Plants.

ROSEMARY (perennial). 2′ or high. Seedlings or plants. Not here. Plants can be potted and indoors all winter. Used in co and can be classed as a cul herb.

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The Garden Editor

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ROSE—DAMASCENA OFFICINALIS—or any sweet-smelling red Rose for potpourri.

RUE (perennial). 1½′ to 2′ high. Seedlings or plants. Hardy. "Never plant near Basil" say the old books.

SOUTHERNWOOD (perennial). 3′ to 5′ high. Buy plants. Hardy.

SWEET CECILY (perennial). 2′ to 3′ high. Seeds from England. Start early, very pretty plant. Most difficult to start. Seeds do not germinate easily and plants are scarce.

TANSY (perennial). 2′ to 3′ high. Spreads too rapidly for garden use. Grow from seed in the ground.

VALERIAN (perennial). 3′ high. Seeds or plants. Will try to seed itself everywhere. Best kept from going to seed.

VERBENA—Lemon (annual). Any height according to age. Plants can be potted and kept over winter. I store mine in a cellar—some heat and a little light. Water about once a week. Treat like potted Hydrangeas. Plants can be bought—also cuttings taken from old plants.

WITCHHAZEL (perennial shrub). Hardy. Can be bought.

WOODRUFF—Sweet (perennial). Has not been hardy with me. A low creeping plant that *must have shade*. Buy plants.

WORMWOOD (perennial). 2′ to 4′ high. This is Hardy. Best to buy plants. Herbs for drying should be picked on a hot, dry day. Most are best gathered before flowering, though this is not essential; but it is essential that the leaves be dry, and kept dry. I have a well-ventilated, roomy attic and there I hang bunches of herbs from the rafters, or spread them out in shallow trays. Trays of cheesecloth, stacked so the air will go through, are ideal. When the herbs are thoroughly dry, crunch up the leaves and pass them through a succession of strainers, removing all hard bits of stem. The strained herbs should be stored in tight containers. I mix up a supply of poultry seasoning, soup bags, tomato cocktail mixture, etc. and store them for winter use. Locally grown dried herbs are gradually being developed and are finding a market, and people are beginning to appreciate and ask for them. For the winter months, try a pot or two of Chervil, Chives, and Tarragon in your window box. Your salads will greatly benefit.

Start your herb reading with "Gardening with Herbs," by Helen M. Fox; "Culinary Herbs and Condiments," by M. Grieve, the pamphlet "Herbs," by Helen Noyes Webster, published by the Massachusetts Horticultural Society, and "Household Uses of Herbs," a product of the League of New Hampshire Arts & Crafts, Concord, N. H. They all have many practical suggestions and good recipes. A little chart on the use of herbs, written by Helen C. Phillips, 37 Bank Street, New York City, is excellent.

Feel your way with herbs. You will soon find what does best for your needs and what you enjoy most.

the Practical Gardener

BACKGROUND FOR A PERENNIAL BORDER. As my property lies, it was desirable to place the wide border on the extreme side of the grounds. The drive of the adjoining property would of necessity have to pass directly behind it. A more unpleasant situation could hardly be imagined, but a satisfactory solution was worked out. The border needed a background. Here is the material planted.

Commencing with the extreme rear, running parallel with the drive, *Syringa vulgaris alba*, common white Lilac, was planted, several close together to form a bushy mass. On the same line with the Lilacs, advancing still toward the front of the property, two climbing, small-clustered Roses trained on a three foot trellis were set out. Variety Gardenia has rich yellow flowers in clusters, shading to a paler yellow as they mature. Dorothy Perkins, with soft shell-pink clusters, always good and reliable, comes next. These two roses are trimmed so that the tops cascade toward the bed. The effect is good, inasmuch as the planting ties in with the climbers.

On the same line with the Roses and Lilacs, advancing to the lawn area at the front of property, we set out field clumps closely massed of two varieties of hardy Asters which grow four feet tall. They are termed Michaelmas Daisies. One is *novae-angliae*, purplish-blue, the other, *novae-angliae roseus*, rosy-pink.

A stake at each extremity, connected by a stout wire, to which the Asters are tied tends to make a most pleasing background for the border plants.

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Lennei. Red, early May. Saucers. 12 to 18 inch (balled) $1.50 each.
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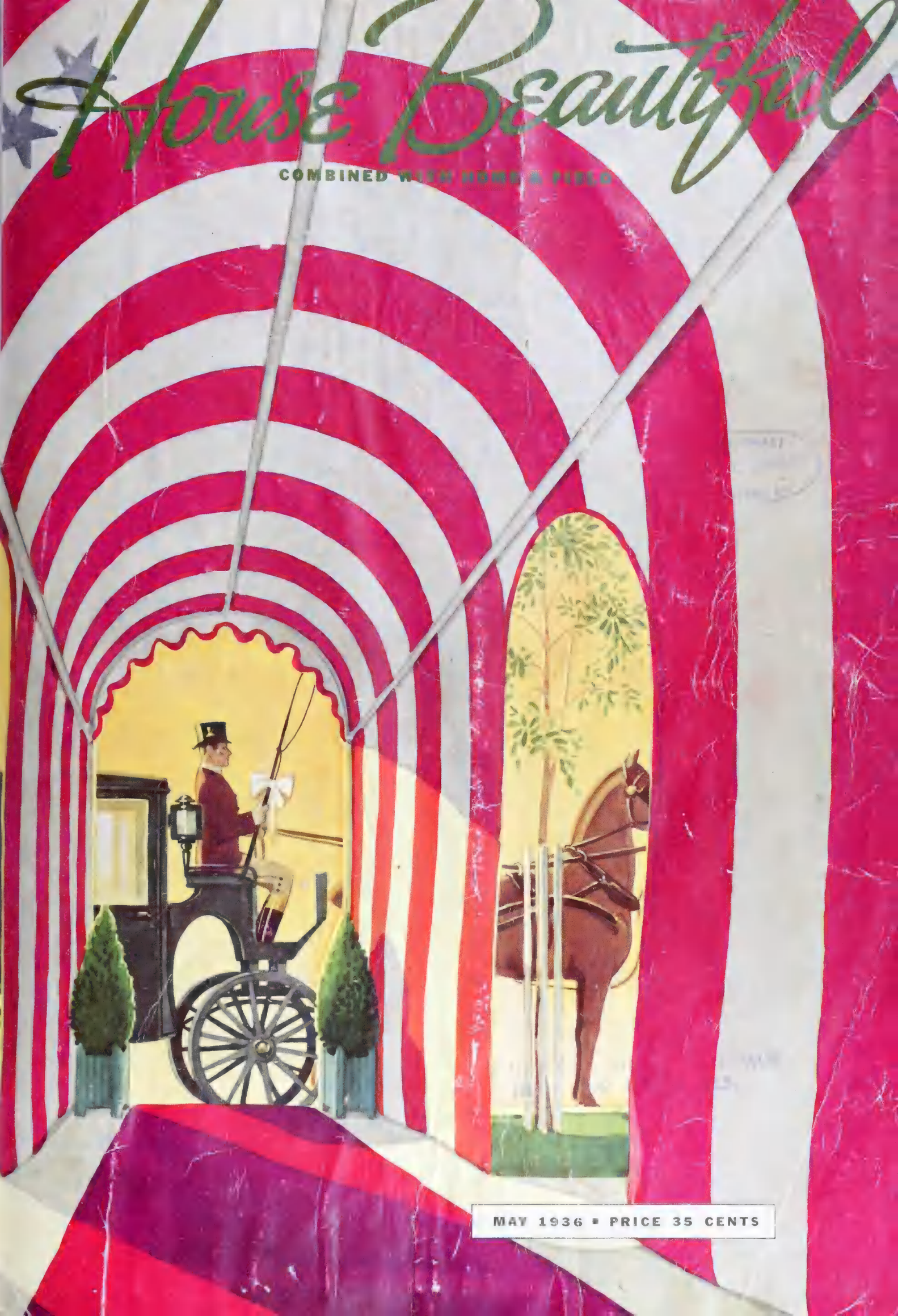
CHICAGO, ILL.	Franklin 7100	PAWTUCKET, R. I.	Perry
CINCINNATI, OHIO	Parkway 5644	PEORIA, ILL.	4
CLEVELAND, OHIO	Prospect 2020	PHILADELPHIA, PA.	Locust
COLUMBUS, OHIO	University 4152	PHOENIX, ARIZ.	4
DALLAS, TEX.	3-2518	PITTSBURGH, PA.	Court
DAVENPORT, IA	2-2603	PORTLAND, ME.	2
DAYTON, OHIO	Randolph 9611	PORTLAND, ORE	Broadway
DENVER, COL.	Main 6669	PROVIDENCE, R. I.	Gaspee
DES MOINES, IOWA	5-1127	READING, PA.	3
DETROIT, MICH.	Madison 1280	RICHMOND, VA.	4
EVANSTON, ILL.	Greenleaf 6020	ROANOKE, VA.	2
FLINT, MICH.	3-8663	ROCHESTER, N. Y.	Glenwood
FORT WAYNE, IND.	Anthony 9126	SACRAMENTO, CALIF.	Capital
FORT WORTH, TEX.	4-4232	ST. LOUIS, MO.	Grand
GRAND RAPIDS, MICH.	9-4485	ST. PAUL, MINN.	Midway
HARTFORD, CONN.	2-3263	SALT LAKE CITY, UTAH	Wasatch
HOUSTON, TEX.	Lehigh 6151	SAN ANTONIO, TEX.	Fannin
HUNTINGTON, W. VA.	23507	SAN FRANCISCO, CAL.	Douglas
INDIANAPOLIS, IND.	Talbot 0216	SCHENECTADY, N. Y.	4
JACKSONVILLE, FLA.	7-1448	SCRANTON, PA.	
JAMAICA, N. Y.	Republic 9-3366	SPRINGFIELD, MASS.	4
JERSEY CITY, N. J.	Journal Square 2-4360	SYRACUSE, N. Y.	2
KANSAS CITY, MO.	Valentine 7134	TACOMA, WASH.	Broadway
LANSING, MICH.	2-0625	TOLEDO, O	Main
LEXINGTON, KY	7276	TOPEKA, KAN.	
LINCOLN, NEB.	F-1220	TRENTON, N. J.	
LITTLE ROCK, ARK.	6071	TROY, N. Y.	
LONG BEACH, CAL.	811-68	TULSA, OKLA.	
LOS ANGELES, CAL.	Trinity 3076	UTICA, N. Y.	4
LOUISVILLE, KY	Wabash 3027	WASHINGTON, D. C.	National
LOWELL, MASS.	9112	WICHITA, KAN.	2
MEMPHIS, TENN.	7-4601	WORCESTER, MASS.	3
MIAMI, FLA.	3-2155	YONKERS, N. Y.	
MILWAUKEE, WIS.	Marquette 0610	YOUNGSTOWN, OHIO	4
MINNEAPOLIS, MINN.	Midway 6181		

THE CUNEO PRESS INC., U.

House Beautiful

COMBINED WITH HOME & FIELD



MAY 1936 • PRICE 35 CENTS

AUG 15 JUL 7 JUN 5 JUN 10 JUL 29

Gay times ahead!

Orchid, Pine Tree, Wedgwood.

Above—Empress, Fontaine, Minuet, Springtime. Below—Gadroon, 1810, Primrose (its background pierced for lacy lightness).

ARE you prepared for the bright new future . . . a gayer social life—more formal entertaining? Don't you need new table sterling that will be a credit to your hospitality? It's time for stock-taking.

And here's good news for you! . . . All International Sterling's finest patterns—the glamorous silver you see here—is less expensive than it has been for a long time.

The time has come to put aside the mismatched silverware that has been giving so many dinner tables a depression hangover. Invest in matched silver beauties to set before your guests! . . .

In these fine designs by International Sterling there's plenty of scope for individual preference. Here are glorious examples of the great English, French and Early American schools of design . . . and modern patterns of originality and distinction.

Even if you're not ready to launch upon a full set of sterling all at once—make a practical start, now that silver prices are lower. Then carry on by easy stages. We have a booklet that tells you just how to collect your silver service. It's called "*Planning for Sterling.*" You'll find it helpful and fascinating. Send for it today. It's FREE. Write International Sterling, Wallingford, Conn.

Phone to Find WHO SELLS IT
Facing third cover

Continental, Trousseau, Simplicity.

IN CHOOSING THE PAPER TROUSSEAU quite as much pleasure may be derived as in the making and fitting of the wedding gown. For the fine papers that bear the name of Crane are of that exquisite texture and quality that makes the very feel of them a joy to the appreciative touch. • We suggest that you choose early and leisurely for the processes of engraving should not be hurried. And when you select your wedding invitations embrace the opportunity to complete your paper trousseau. You will also want visiting cards with the new name you will so proudly bear, notes for the acknowledgment of gifts, and paper stamped with the address of your new house. • All of these your stationer or jeweler has in Crane's Kid Finish and in other fine papers by Crane. For your assurance, look for the name of Crane in the paper.

Crane's FINE PAPERS

MADE IN DALTON, MASSACHUSETTS SINCE 1801

WHO SELLS IT

Often a bridesmaid but never a bride

EDNA'S case was really a pathetic one. Like every woman, her primary ambition was to marry. Most of the girls of her set were married—or about to be. Yet not one possessed more grace or charm or loveliness than she.

And as her birthdays crept gradually toward that tragic thirty-mark, marriage seemed farther from her life than ever.

She was often a bridesmaid but never a bride.

* * *

That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And even your closest friends won't tell you. Sometimes, of course, halitosis comes from some deep-seated organic disorder that requires professional advice. But usually—and fortunately—halitosis is only a local condition that yields to the regular use of Listerine as a mouth wash and gargle. It is an interesting thing that this well-known antiseptic that has been in use for years for surgical dressings, possesses these unusual properties as a breath deodorant.

It halts food fermentation in the mouth and leaves the breath sweet, fresh and clean. *Not* by substituting some other odor but by really removing the old one. The Listerine odor itself quickly disappears. So the systematic use of Listerine puts you on the safe and polite side.

Your druggist will supply you with Listerine. He sells lots of it. It has dozens of different uses as a safe antiseptic and has been trusted as such for half a century. Remember, Listerine is as safe as it is effective. Lambert Pharmacal Company, St. Louis, Mo.

This smart Moire Cosmetic Bag **FREE** →

WITH PURCHASE OF LARGE SIZE LISTERINE

This offer good in U.S.A. only

At your druggist's while they last

WHO'S WHO IN BETTY'S KITCHEN

This young bride is working at a Monel Metal cabinet sink. Just behind her is the newest Magic Chef range, made by the American Stove Co., Cleveland, O. The top is Monel Metal. The Universal Blower Co. of Birmingham, Mich., makes the Monel Metal range hood, equipped with electric light and exhaust fan. Monel Metal-topped table is one of many attractive models manuf tured by Mutschler Bros. Co., Nappan Ind. All cabinets supplied by Whitehe Metal Products Co. of New York, I

She wouldn't take "No" for an answer..

.. and proved that even newly-weds can afford a Monel Metal Kitchen!

MEET Bob and Betty Avery. Yes, you've guessed it — married last June. Bob's salary is not large — yet. So they have to watch their nickels and dimes when they buy things for their new home.

Said Betty to Bob one day: "Wouldn't it be wonderful if we could have a bright and shining kitchen — with everything *matching* in Monel Metal!"

Said Bob to Betty: "Swell — but those Monel Metal gadgets must cost a fortune."

Great Surprise

Betty wouldn't take "No" for an answer. She went to her plumber. And here's what she learned:

—that a silvery Monel Metal sink with a steel base cabinet like the one illustrated above costs only $103.50.*

— that there is no increase in price for the Monel Metal top on the Magic Chef range.

— that Monel Metal-topped tables and Whitehead steel cabinets cost no more (often cost less) than ordinary, old-fashioned models.

Delightful Discoveries

So Betty has her Monel Metal kitchen. And every day she finds new reasons for patting herself on the back. She's finding that these silvery surfaces have many *sterling* virtues. They're easy to clean, of course. And their resilience subdues the clatter of pots and pans and helps prevent dish breakage.

Also — she's finding that Monel Metal h more "proofs" than the proverbial pu ding! It is rust-proof, chip-proof, crack-proo accident-proof. It will still have its silve luster when Betty is a grandmother.

Important: Monel Metal sinks and ca inets to match are now made by the san manufacturer. By buying your sink and a kitchen cabinets from the same maker, yo get harmony in every detail . . . save troub and expense. For full information write the manufacturers—Whitehead Metal Produc Co. of New York, Inc., 304 Hudson Stree New York, N. Y.

**This price applies only to deliveries made east of the Rocky Mountains.*

Phone to Find WHO SELLS IT

2/3 NICKEL + 1/3 COPPER = MONEL METAL

Monel Metal inherits from Nickel its finest qualities — strength, beauty, and ability to withstand rust and corrosion. When you specify metals remember that the addition of Nickel brings toughness, strength, beauty, and extra years of service to steels, irons and non-ferrous alloys.

THE INTERNATIONAL NICKEL COMPAN INC.
73 Wall Street New York, N.

Monel Metal

House Beautiful combined with Home & Field is published on the first of every month by Hearst Magazines Inc., 572 Madison Avenue, New York, N. Y. SUBSCRIPTION ... VOL. LXXVI No. 5

Presenting

Royal Windsor

"In the Georgian Mood"

The beautiful Renaissance ornament of this new Sterling combined with its modern restraint adapt it perfectly to the present period of elegance . . . It is worthy indeed of its royal name, and of its makers TOWLE

Silversmiths with unbroken Craft Traditions

SINCE 1690

FREE — Pictures and prices of all TOWLE patterns with chart of preferred engraving suggestions.

NEW BOOK FOR BRIDES — only 10 cents — *"How to Plan Your Wedding and Your Silver"* — tells what to do three months in advance, two months, six weeks, three weeks, last week, last day. Four pages for the groom Emily Post and *Vogue* on sterling silver. Twenty-four fascinating pages. Very practical and a priceless record.

THE TOWLE SILVERSMITHS, Newburyport, Mass.
'Bride's Personal Service — Dept. M-5

[ ] Please send me free folders, etc., especially on the _____ pattern.

[ ] I enclose 10 cents for your new book, *"How to Plan Your Wedding and Your Silver."*

*Name, Street, City, State*_____

Phone to Find
WHO SELLS IT

MAKE YOUR WINDOWS BETTER SERVANTS

PELLA VENETIAN BLINDS

Do your windows let in the light in "chunks"? Or do they distribute it evenly and in volume to suit the mood or occasion . . . with soft mellowness for relaxation . . . diffused radiance for geniality . . . full exclusion for complete privacy?

Pella Venetian Blinds offer "controlled window lighting" in the most modern sense. And new decorative beauty as well . . . perfect symmetry always. No bunglesome bundling of slats. No peeking light lines. No gaping spaces. No unsightly protruding contraptions to interfere with draperies and jar the aesthetic sense. No bothersome tying. Cord wear and replacement reduced to a minimum. No old-fashioned tilting bar.

Instead, a trim, compact slat gather that occupies 20 per cent less space; a concealed raising-and-lowering mechanism; unobtrusive automatic devices that lock blind in any position and slats at any angle.

And to grace and operating facility are added fine materials, beautiful finishes, fascinating color combinations. Pella Venetian Blinds are easy to install or remove . . . entire blind slips into and out of hangers without use of tools. The unhesitating choice of architects, interior decorators and home owners under any careful comparison!

With "controlled lighting," the better-serving window also demands moder screening—for which there's nothing like Pella Rolscreens. . . . *They roll up an down like a window shade.* Instantly on duty when wanted, instantly out of th way and sight when not! No more putting up, taking down, cleaning, paintin and repairing old-fashioned screens that mar the beauty of windows and shut ou much of the light with their ugly, wide frames!

Any type or size window—casement or double-hung, either old or new con struction — can be easily Rolscreened. Fifteen patented features. Made wit special, strong, electro-plated "AluminA" wire-cloth that will far outliv Rolscreen's Ten-year Guarantee.

Phone to Find WHO SELLS IT

For interesting pictorial literature, free, on either Pella Venetian Blinds or Pella Rolscreens, send your name and address to Rolscreen Company, 856 Main Street, Pella, Iowa. *Please state if you are: Home Owner, Architect, Builder or Interior Decorator.*

PELLA ROLSCREENS

THE ISLANDS OF Hawaii

★ Lahaina, Hawaii's first capital, is on the Island of Maui. Like the islands of Hawaii, Oahu and Kauai—Maui is distinguished by modern facilities and unique scenic beauties.

BY R. MACK COPYRIGHT HAWAII TOURIST BUREAU 1936

★ *Lauhala mat weavers in Lahaina. Photographed in natural color*

HAWAII, spilling over with surprises, in the middle of the biggest stretch of water in the world. Unexpected isles, returned travelers try so hard to explain.

Variety . . . it seems almost unending. Women weaving mats on lovely Maui; native fishermen in torchlight silhouettes; stately Iolani Palace in Honolulu, the only throne room in America; flowers that open after sundown; rainbows that play across the moon. Variety to sheathe everything you do with new interest.

Behind it all the steady hum of *living*. Of ships and motor-cars and planes. Of ultra-modern hotels and shops that originate South Seas fashions. Of *people* . . . working, playing, building. Always you'll remember the romance . . . and progress . . . of America's western gateway.

Hawaii's emotional welcome has quickened the heart-beat of the world. It is themed to leis of perfumed flowers and the catching melody Aloha Oe written by a queen. It's the kind of a welcome we sincerely want to extend to you—if you'll merely drop us a note giving the date of your arrival.

A modest vacation fund will enable you to spend your summer holiday in Hawaii, the best time of the entire year to go. Never too warm, for Nature's electric fan *—yeararound tradewind breezes* —keeps the temperature always delightfully cool. Never lacking for *different* things to do. Less than five days, on luxurious new steamships from Los Angeles, San Francisco and Vancouver, B.C.

You'll find valuable information in our handy booklets, "Nearby Hawaii" and "Tourfax", free from your Travel Agent or Hawaii Tourist Bureau, 38 Main Street, San Francisco, Calif.; 720 West Olympic Blvd., Los Angeles, Calif.

This Bureau, with headquarters at 765 Bishop Street, in Honolulu, is a non-profit organization, maintained by

THE PEOPLE OF HAWAII

to enable you to obtain accurate information on any subject concerning the entire Territory of Hawaii, U. S. A.

For Beaches and Bathing

Martex has Everything!

FLOTILLA
Beach Sheet
36" x 70"

Left to right: Martex Rub-Down, linen on one side, cotton on the other; Flotilla; Monarch; and Grandeur in three new shades. Monograms by Mosse, Inc., Fifth Ave., N. Y.

Big, colorful beach sheets for sun bathing. Brisk linen and cotton towels for quick rub-downs. And plenty of good, sturdy white towels, too, for economical everyday use where quick drying is of first importance. (If Junior leaves one on the beach, the loss won't break you.) The famous Martex underweave gives added life which makes Martex the least expensive bath towel you can buy. Martex is sold only at department stores and linen shops; monograms extra. Wellington Sears Co., 65 Worth St., New York.

National Cotton Week is June 1st to 6th.

Jubilee

BY Reed & Barton

. . . AND THREE OTHER REED & BARTON MASTER-PIECES OF DESIGN IN SOLID SILVER

Jubilee! Another Reed & Barton triumph of beauty in solid silver. Acclaimed the country over for its exquisite smartness, it has taken its place among the loveliest silver patterns of the ages. To see it, is to want it for your own — to treasure always.

Francis First, Pointed Antique and Hawthorn are other examples of the inspired design and craftsmanship that have long made "Reed & Barton" the first thought — and unerring choice — in sterling silver.

See these, and other lovely Reed & Barton patterns, in a full setting at your jeweler's.

REED & BARTON Silversmiths TAUNTON, MASS.

SHEER MAGIC in EVERY ROOM with QUAKER NET CURTAINS

Guaranteed as advertised in GOOD HOUSEKEEPING

Quaker Aplikay

Quaker Rough-Weave

Quaker Stockings are Hosiery News!...Did you know this famous lace name is on stockings of equally fine quality? Ask for Quaker Genuine Crepe or Compulsene Crepe — they combine ultra sheerness with semi-service wear. Quaker Hosiery Company, 530 Fifth Avenue, New York.

Phone to find WE SELL IT

A series of threads tied around a series of holes—that's how Quaker Net Curtains have been described. And it's the best explanation of their sheer magic at the window.

The "series of threads" transform the blank window space into an interesting part of your room: also they diffuse the light and restore your privacy.

The "series of holes" provide the least possible obstruction to your view. Note the daytime pictures on these pages.

A Fashion must — From a style angle Quaker Net Curtains are equally the choice for the well dressed window. Quaker Sheercord, Nu-Cord, Aplikay, and Rough Weave as shown on these pages, represent that "something new" in window decoration.

Moreover, they provide the correct, the individual curtain for every window.

See the large variety of styles and patterns at your favorite store, and look for the name "Quaker" woven in the top selvage.

Send for this book . . . Fifty-one photographs of window problems and their solutions as found in typical homes. Pages of useful, practical suggestions. Send 10 cents to pay for mailing. Quaker Lace Company, Dept. 5B, 330 Fifth Avenue, New York.

The Door Is Open . . . . .

HOUSE BEAUTIFUL

will welcome your inspection of

THE BRIDE'S HOUSE FOR 1936

now on display at

The SAVOY-PLAZA HOTEL

11 East 58th Street, New York City.

HERE is offered an actual and practical demonstration of High Style at Low Cost. Planned by Wallace Walton Heath, decorated by Jane Smith, Inc., furnished by over sixty leading manufacturers of home equipment, the twelve rooms of The Bride's House are complete to the last minute detail of modern small house comfort and convenience. Brides-to-be, their families and friends—even their prospective grooms!—will find The Bride's House for 1936 an interesting and valuable aid in new home planning. The exhibit will be open to the public without charge every day, except Sundays and holidays, from 9 A.M. to 5 P.M. until July 1.

BUYING GUIDE FOR THE BRIDE: *Supplementing its Bride's House activities,* HOUSE BEAUTIFUL *will publish early in May, the Spring Edition of its famous "Buying Guide for the Bride." This will contain all data on The Bride's House, as well as a summary of home furnishing merchandise recently advertised in* HOUSE BEAUTIFUL, *and will be distributed to the most prominent brides-to-be in every community.*

Heirloom Plate

SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST · · ·

Phone to Find WHO SELLS IT SEE PAGE 164

©1936 Oneida Ltd. Mfrs.

fine huck guest towels smartly styled with no tricks to "date" them

Designed by and exclusive with McCutcheon. Classic modern damask with hemstitched hems. Notice that the monogram follows the style of the towel. Towels and monograms sold separately.

Guest size 15" x 24" Doz. **13.50**

Face size 18" x 32" Doz. **20.00**

Prices given are for towels only.

Trousseau booklet on request—Write Dept. A5

McCUTCHEON'S Fifth Ave. at 49th St., New York

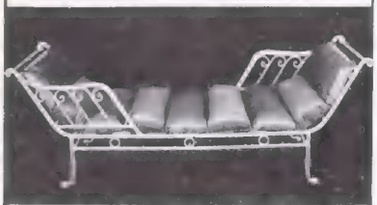
WINDOU

KOSER

1 When all the people you like l are gathered in your living ro or on your terrace for cocktails, one the nicest things in the world you have in your pantry ready to whip i action is an hors d'oeuvre tray. T one is in deep blue and white tôle w four oval glass dishes inside it, for f different kinds of canapés. (And if any chance you break the glass dish you can replace them for 50 cents piece.) The tray also comes in red a white, green and white, and lemon a brown. This is $7.50 and comes fr Ethel Hobbs, 27 Lexington Aven New York.

2 We have—we admit it—a weakness for birds. It is for some obscure reason flattering to have orioles and scarlet tanagers and wild canaries choose your house as their base of supplies. And if you want to be certain that they do, give them a bird-bath. Then you can point with pride to the Audubon-life on your lawn, and your guests will point with admiration at the bird-bath—a nice arrangement all round. This one is of lead, charmingly designed with a fat frog as the *pièce de resistance*. It costs $25 and comes from the Erkins Studio, at 255 Lexington Avenue, New York.

Salterini GARDEN FURNITURE



"Cannes" Tête-à-Tête Lounge Including Loose Sheentex Waterproof Cushion $80.

These Exclusive Creations for Garden and Sunroom may be had NOW at the better stores

or direct from us

Write for Garden Furniture Booklet B-5.

John B. Salterini Co.
322 EAST 44th. STREET
New York, N.Y

original designs in

crystal
small furniture
table decoration

we show today
the fashion of tomorrow.

write for leaflet

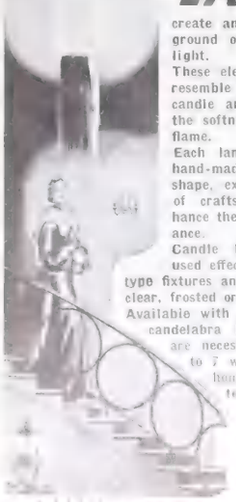
pitt petri

new york city {501 madison avenue / waldorf-astoria lobby

378 delaware ave., buffalo, n. y.

NALCO

Candle Flame LAMPS



create an enchanting background of mellow, subdued light.

These electric lamps closely resemble an actual burning candle and illuminate with the softness of the candle's flame.

Each lamp is individually hand-made and blown to shape, exhibiting variations of craftsmanship that enhance their realistic appearance.

Candle Flame Lamps are used effectively in all candle type fixtures and are furnished in clear, frosted or tinted finish.

Available with either standard or candelabra bases—no adapters are necessary. Burn only 6 to 7 watts using regular home circuit. Guaranteed for 1000 hours.

With Standard base 35c each
With Candelabra base 40c each
Specify base and tint desired when ordering.

MANHATTAN SALES CO.
DEPT. 28
92 WARREN ST. NEW YORK, N. Y.

The perfect thing for a child's wardrobe. The three drawer chest and the cupboard with hanging space for clothes can be used as separate units.

In light or silver pine finish or painted any color desired. Hand-decorated. Price $80.

CHILDHOOD, INC.
Designers & Makers of Children's Furniture
32 EAST 65TH STREET, NEW YORK

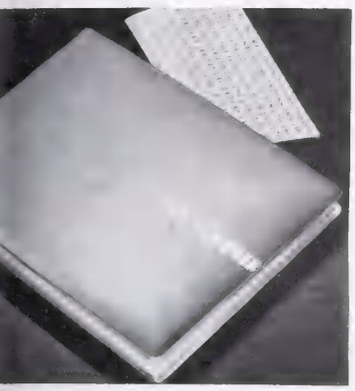
In the hills or at the shore, do your bedrooms in simple, cheerful sturdy furniture that cannot be harmed by the ravages of climate.

This modern group by Simmons is made in metal, finished in pastel tones. Bed $27.50, night table $16.50, vanity with mirror $79.

HALE'S HOUSE OF BEAUTIFUL BEDS ☆ 420 MADISON AVE. NEW YO

To order the things shown in the columns which follow, mail your check or money order directly to the shops which carry them. The addresses are given in full

SHOPPING



3 Some brides are very efficient about getting married, with filing systems which invariably break down a week before the wedding. Some, on the other hand, just moan. For either school, this book will make Happier Weddings. It is bound in leather—blue, rose, green, ivory or white—and has space for a list of over five hundred wedding presents, the names and addresses of their senders and when the gifts were acknowledged. There are also stickers, numbered to correspond with the book, to put on your wedding presents. $8.50 at Marcus & Company, 671 Fifth Avenue, New York.

] We are perennially stunned with surprise that the spring steel seats wrought iron garden chairs should so comfortable—and here is another ample. This chair is called Sunburst, l our mind's eye is having no dif- ulty whatever placing it in any one a dozen different gardens that we ow about. The nest of tables rouses equal enthusiasm in us. Nests of les are among the indispensables way. The chair is $18.50 and the t of tables is $19.50, plus a 5% king charge. Available in any or. From William H. Jackson Com- y, 16 East 52nd Street, New York.

Cut crystal goblets **$25** doz., Lenox Rose dinner plates **$30** doz. silver-plated coffee set **$15**, Royal Doulton china bride **$25**.

Brides! Brides! Brides!

SPECIALIZING in gifts for over ninety years, it's only natural that we can shed some light on your Bridal Gift problem. China, crystal and silver gathered from the most famous makers of the world are here for your Bridal Gift selection. They're most reasonable, too.

OVINGTON'S

FIFTH AVENUE AT 39th STREET, NEW YORK

INDOORS, TOO

. . . new summer garb

Cool, refreshing table linens for the country home.

•

The set illustrated may be had either with table cloth or with place doilies and runner. The ground is white with choice of borders in emerald, royal blue or burgundy. Table cloth, 2 x 2½ yards and 12 napkins, $14.25. Smaller and larger sizes in proportion. Runner, 8 doilies and 8 napkins, $6.25. Monograms on napkins, 60c each extra.

•

mosse

NEW YORK · 750 Fifth Avenue

SAN FRANCISCO · 478 Post Street

STAND OUT

from the

CROWD

Only a favoured few will wear these coats of Munro's Coloured Homespun, hand-tailored in London to our exclusive design. The glorious spring and summer colours may be had in skirts to match. Such exclusiveness is *not* expensive—thanks to our import advantage.

WHEN YOU COME TO BERMUDA

TRIMINGHAMS'

RIGHT OPPOSITE THE SHIP

WINDOW

Lustrous Crepe
BLANKET COVERS

The insertions are of Alencon type lace. The corners are hand mitred and in detail is comparable with the finest type blanket cover.

Single Size ... $8.50 Each
Double " ... 9.50 "

Samples sent upon request. Colors:
PEACH · EGGSHELL · BLUE · TEA-ROSE · NILE GREEN · MAIZE
ORCHID

An attractive ten inch three-letter lace monogram may be procured for $2.00 extra.

McGibbon

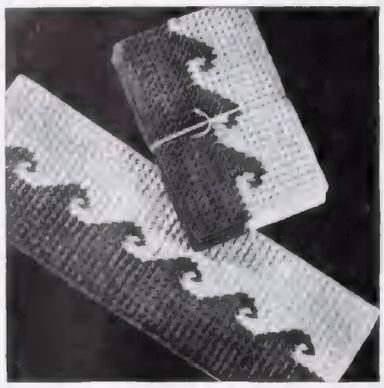
49 East Fifty-seventh St.
New York PLaza 3-1800

Household and Trousseau Linens

TEA
FROM CHINA

An aromatic half pound of jasmine tea, fresh from China, packed with oriental artistry in a porcelain caddy that is a real *objet d'art*. A gift to remind your hostess of your good taste long after the last delicious cup from the caddy. In a red lacquered chest, and only $5.00

YAMANAKA & CO., Inc.
680 Fifth Avenue New York



5 No, these table mats are not lin thread nor even cotton, nor string. They are made of paper co chemically treated so that they are tirely washable. (and don't try to t us you knew it was paper cord all time). The breaking-wave design them is one of the smartest we've s in a long time, and the colors charming—green, rose, light blue, bro or platinum gray, with white. The pl num gray has so much chic it is tain to make you covetous at once, a looks as cool as rain. Eight mats an runner. $5.75, at McCutcheon's, Fi Avenue at 49th Street, New York.

6 One way to make your house look cooler is to put your beds into summer bedspreads. This one, illustrated, is of Celanese taffeta which wears remarkably well and keeps its fresh crisp look, no matter how high the temperature soars. The center is ivory-colored, with trapunto work to match the flounce. You can have the trapunto and flounce in rose, blue, green, lavender, gold, peach, brown and Sahara. The spreads are $8.75 and $9.50 each, depending upon the size. You may order curtains to match, for $6.75 a pair. Howell Brothers, Inc., 422 Boylston Street, Boston, Mass.

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7 In a world full of change a shifting values, one fact stands with the clear radiance of the No Star: No woman exists who has many things to put flowers in as wants. And if, by some supernatu trick, she does manage this feat, t are never exactly the right shape, or color. Every so often, we patien show a vase or a bowl, hoping to everybody fixed up, eventually. A now we show a real gem among them this clear glass cylinder in its o wrought iron, white-painted holder. T vase complete cost $3. Janet Waterm 793 Lexington Avenue, New York.

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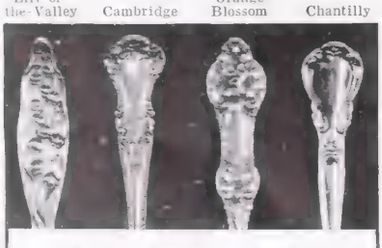

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Silver sent on approval.

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Lord & Taylor

SHOPPING

8 Present-giving is, at its best, an open-season proposition. If it isn't Christmas, it's somebody's wedding or your mother-in-law's birthday. But along about May first, hostesses begin to rear their pretty heads and what are you going to do about that? Arrive for the week-end empty-handed? We hope not. Not while you can take along a tea-caddy made of Chinese porcelain and filled with jasmine tea. The caddy is packed in a red lacquered leather chest that is a beauty in itself. The whole thing—caddy, delicately fragrant tea and chest—costs five dollars. Yamanaka, 680 Fifth Avenue, New York.

This set of powder bowl and two little bottles is made of glass with bubbles in it. Perhaps it's the bub- that give it that fresh, airy look. way they remind you of dotted ss and soap bubbles and cool rooms. can get them in blue or rose-colored s, and whether you use them on r own dressing table, or in the st bathroom, or give them away, ll be glad you got them. The set costs 5 and comes from Marshall Fields, cago, Illinois. If you should happen o in person, you'll find them on the d floor, in the Fancy Goods Depart- t.

10 Most of us think of Paul Revere as spending the prime of his life charging through the countryside to warn the Yankees that the British were coming. As a matter of fact, of course, he was a skilled silversmith, and the teapot illustrated is an excellent example of the dignity and enduring beauty of his work. It is of pewter, adapted from one of his own designs and hand-made by Lester H. Vaughan who lives in Taunton and does all his work in a shop at the back of his house. This is $50 and is the sort of wedding present that has the charm of the traditional. Lester H. Vaughan, Taunton, Mass.

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WINDOW

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Mme. MAJESKA
Consultant Decorator

11 Whether your child is a reluct epicurean, a gourmet, or just plain pig, we can guarantee his ent siasm when he sees this pewter pl bowl and cup, on their cork mat. mat is (naturally) washable, but blatantly so, with a border in any c you choose. It costs $1.50, and child's name may be appliquéd on at ten cents additional for each let Tommy is air-minded and has a pl appliquéd, too. The bowl is $6.50 w the child's name engraved at no ex charge. The plate is $3.50 and the $2.75. Childhood, Inc., 32 East 6 Street, New York.

12 For honeymoons, vacations, or even (though we hate anti-climaxes) a mere week-end, this suitcase will be so useful that you'll wonder how you ever went any place before without it. It is of sage green linen-weave fabric, lightweight (for planes) and sturdy (for porters). The case is lined with matching rayon, which wears like iron. There are pockets for six pairs of shoes, plenty of space for hats, and a lingerie tray. This one costs $22.50 and you can get others in varying sizes from an over-night bag to a large wardrobe suitcase. Oshkosh Trunks, Inc., 10 East 34th Street, New York.

13 A make-up box that is built the plan of an old-fashioned sh ing stand—this is one of the new and smartest suggestions for mod bedrooms. The entire base, which is make-up box, is made of mirror, w a drawer in the front. The round mir on top is thirteen and a half inches diameter, so there is plenty of room see yourself easily and complete There is a hook on the back to ha the whole thing on your bathroom w or inside a closet—a grand idea houses with little space. $12, or, with base in blue mirror. $14. Le-Drew, Fifth Avenue, New York.

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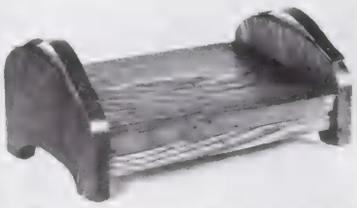

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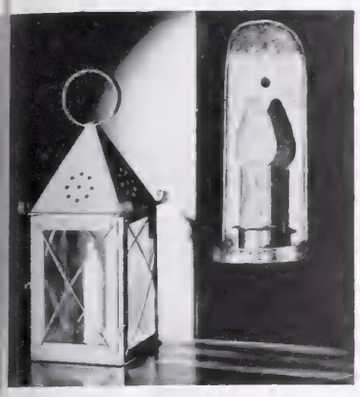
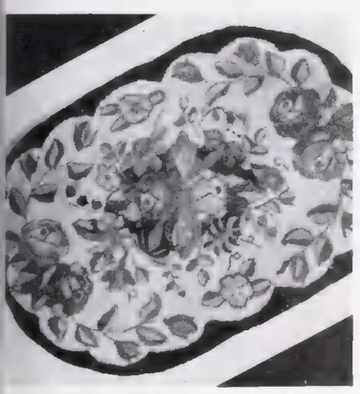
SHOPPING



14 You don't have to have prodigal sons to put this lamp outside your door. It will light the footsteps of guests and add a great deal of atmosphere to your house at the same time. It is of solid brass, left unpolished, so that the elements do nothing to it except give it a beautiful patina. This one is fitted for a candle, and costs $4.50. But you can have it wired for electricity, either as a ceiling or a wall light, for $6.25. The electric sconce is of hand-wrought iron in a fine old pattern, and does well in halls. $3.00 postpaid. Both from Adolph Silverstone, 21 Allen Street, New York.

Brandy glasses are definitely not just brandy glasses. They can be loon glasses or medium-balloon sses, or liqueur glasses or even large ueur glasses—enough to bewilder any a professional bibber. The two il- trated have gone to extremes. The all one is for brandy, true. But the ge one is for a brandy that is so olime that to waste its unique aroma a tiny glass is criminal. When you brandy in the big glass, you swish round and sniff at it before you drink The large glasses are $12, the small es, $3.50 a dozen. Reits Glassware Com- ny, 613 Lexington Avenue, New York.



16 Not all hooked rugs are as well made or as delightful to look at as those from Virginia, where they are made by native Virginians, after designs that were first invented by their great grandmothers. This one, in the "Pretty Posy" design, is as quaint and charming as its original must have been. The colors are soft pinks, blues and greens on a beige ground. Notice that a smooth surface has been kept so that it can be safely vacuumed. It is fast color and you can sponge it off with soap and water. It is 24" by 36" and costs $8.90. Mrs. Laura B. Copenhaver, Marion, Virginia.

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WINDOW

17 A pair of fiery Hessians are th perfect andirons for a Coloni house. If your fireplace is the gigant kind, with Dutch oven and room roast an ox, then the larger Hessia (20 inches tall) are what you nee These are very superior, and painte red and yellow, with touches of g cost $10 a pair. In all black they a $6. For smaller fireplaces, the small size (12 inches high) will do nicel These are $5.50 a pair, unless you pr fer them to be all black, in whi case they are $3. They come fro Edwin Jackson, 175 East 60th Stree New York.

18 The Thousand Wise Men is the name of this tea-set for six, and if you look closely, you'll see why. The little tea-with-cream colored bands at the top of the cups have tiny faces round them. We have no idea what exactly makes them Wise Men, but it doesn't matter, because they have a great deal of charm, and being almost invisible are mysteriously flattering to people who discover them. The colors are brilliant greens and blues. The set costs $8. This same shop also has cottons in marvelous colors that make superb table-mats and runners. From Gunn & Latchford, 323 Fifth Avenue, New York.

19 For people who really know an love good coffee, this chromiu plated Silex is a treasure. The chromiu plated stand has one 660-watt eleme for brewing the coffee, and another 8 watt disc for warming it. In this wa you can keep one decanter holdi eight cups hot while another is bei made. We can think of nothing bett for a big and well-managed week-e party, especially the sort of week-e party which has individual hours for i breakfast—a habit of guests which wi drive any staff of servants to the brin of insanity. $19.95 at Lewis and Conge 6th Avenue at 46th Street, New Yor

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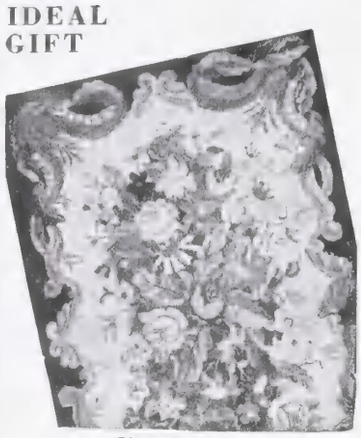

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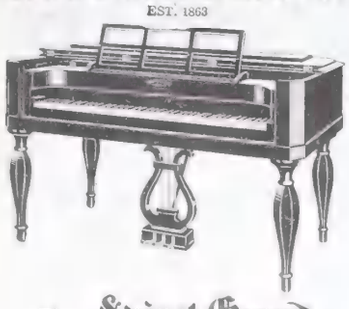

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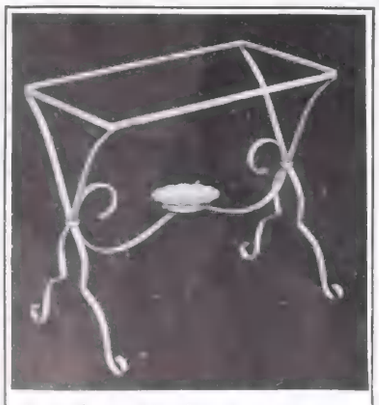

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SHOPPING

20 Next to carrying a hooded falcon on your wrist, can you think of anything more romantic than dining under a tree with your bread and butter on a wooden plate? These little plates come in a set, which consists of a tiny pottery bowl (also vaguely romantic) and a wood-handled knife with a stainless steel blade. The whole affair is so beautifully Under-the-Green-wood-Tree that it gives us a nostalgia for picnics and thunder storms and other manifestations of nature. The set is $2.00, and comes from Fortnum and Mason, 697 Madison Avenue, New York.

Pillows to use out of doors are all too frequently pretty grim little affairs, made doggedly out of calico, or some "informal" material that amply serves the adjective after two weekend guests have left them out in the rain. But all that is changed now. For here are pillows made, actually of shiny black oilcloth, as smart as a patent leather slipper, and covered with white dots that instantly give you wanderlust. (You can have Spain, France, England or the U. S. A.) The backs of the pillows are a sunfast green material—very smart. These are $7.50 each, from Elsie de Wolfe, 677 Fifth Avenue, New York.

22 The way to a man's heart—you know the rest. But it often turns out to be the way to a woman's, also, especially when the woman is your hostess and you give her one of these particularly good cheeses. There is Stilton in Port. There is Cheshire in Sauterne. And Gorgonzola in Brandy and Edam in Sauterne and Cheddar in Port. In fact, you might do well to take one to your poor forgotten host as well. They range in price according to the kind of cheese and the size of the crock, from $.35 for a four-ounce Cheddar to $2.75 for a 24-ounce Stilton. From Vendome, 18 East 49th Street, New York.

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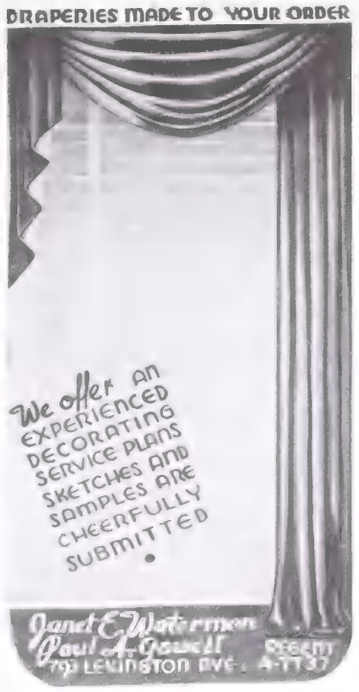

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GARDEN PARTY HINTS

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TRAY BAR. Simplest and most convenient of all portable bars. Chromium serving surface and handles. Red, turquoise or white imitation leather covered rail. Tray 26″ x 19½″. Stand 38½″ high. Without glasses . . **$16.50**

COVERED WAGON LAWN SEAT. Modern reminder of the "wild west" days, is this unique seat for penthouse terrace or garden. Varnished rattan frame, with red and white striped canvas. Reversible cushions, silk floss filled, red and white canvas. 66″ long; seats 3 comfortably **$167.50**

GARDEN BASKET ON WHEELS. Rattan and split reed, varnished . . **$9.85**

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Send for our latest Spring Bulletin "H" full of suggestions for entertaining, housewares, gifts and garden furniture

Hammacher Schlemmer

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New York, Since 1848

Dinner plates $16 doz. Cream Soups and stands $29 doz. Tea cups and saucers $18 doz. Sugar $4.75 and Creamer $4

SPODE'S *new* "MANSARD"

This formal English dinnerware is "Mansard", Spode's latest pattern in fine white earthenware. It is one of the many new importations to interest the smart hostess who wants something *new* in *china* (imported cut rock crystal stemware to match). We suggest a visit to our newly opened *branch* store.

PLUMMER Ltd.

Importers of Modern and Antique China and Glass

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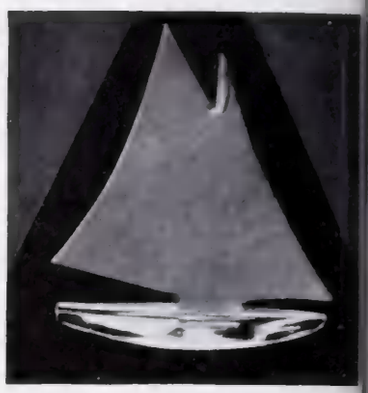
New York City

WINDOW SHOPPING

23 One of the greatest problems tha beset a lady about to be marrie is her choice of flat silver. Personall we never give advice unless we're aske but on the other hand, we're awful apt to make a helpful suggestion ever now and then. This chest of silv plate in the Rosemont pattern is one our most enthusiastic suggestions. Th design is traditional in feeling, and mo eled with skill. A twenty-six piece servi for six is $37.35, a thirty-four piece ser ice for eight is $48.00 and a seventy-fo piece service for eight (as photographe is $88.70. The chest is $3.35. Fro Marshall Field, Chicago, Illinois.

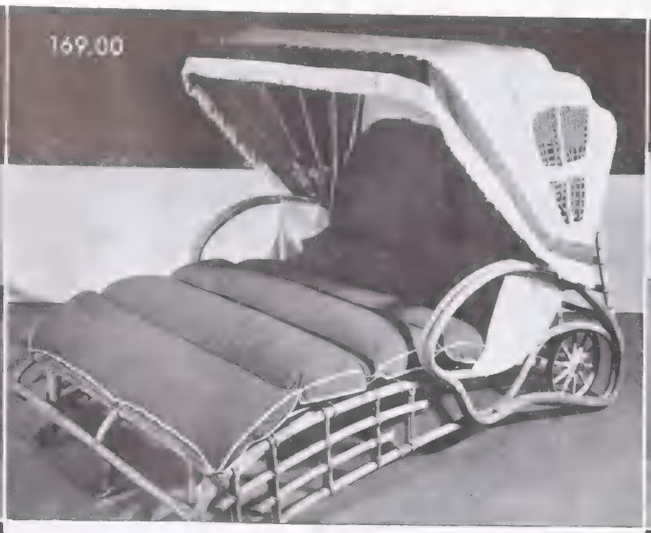
24 Something brand-new and as smart as paint—tiny crystal ships, with colored paper sails for place-cards. You change the sails when you want a new set of place-cards—but watch out that your guests don't quietly go home with the ships. They seem to make the best-bred people covetous, not to say underhanded. Another amusing detail about these little boats is the fact that you can change the sails to match your color scheme—or have every one different. For a lunch given for a bride, these would be charming. They are $15.00 a dozen, from Mrs. Ehrich, 578 Madison Avenue, New York.



25 No photograph could do justice this shell, because no photogra can give you its texture and the subtle of its color. It is carved of pine woo and has the soft, powdery look and pa color that is so characteristic of pin Besides that, it is fairly large (abo 14″ long, and 4″ deep) so that you c use it for more than just a beautif ornament. Piled with fruit, it wou lend distinction to any dining tab and—in spite of the fact that it is copy of an old porcelain one—it is pe fect in modern rooms. It costs $28 a comes from James Pendleton, 19 E 57th Street, New York.

26 For sheer beauty, this Swedish crystal is in a class by itself. The shapes, as you can see, are lovely in their simplicity, and yet most interesting. And there is something unusually satisfying both to sight and touch in crystal which is as thick and solid as this is. But it is the color that is most exciting—an unforgettable subtle gray. They were designed by Edward Stromberg, who is known as "the grand old man" of Swedish glassmaking—a strange title only because these vases seem so modern and so smart. The larger is $18.50, the smaller $14. Sweden House, 65 West 49th Street, New York.

27 The chair illustrated may be boug separately, but is actually one o set which consists of two side cha (like this one), two arm chairs, a ben with arms, and a glass-topped tab As a set, it is perfect for outdoor d ing, whether on a porch or a terrace, on the lawn. This particular chair is white painted metal, but any color m be ordered. The enamel is weath proof, and so is the chair-coveri which can be had in white, brown, r blue, yellow or green. The chair by self is $11 and the chair or the set com from Abercrombie and Fitch, Madis Avenue and 45th Street, New Yo



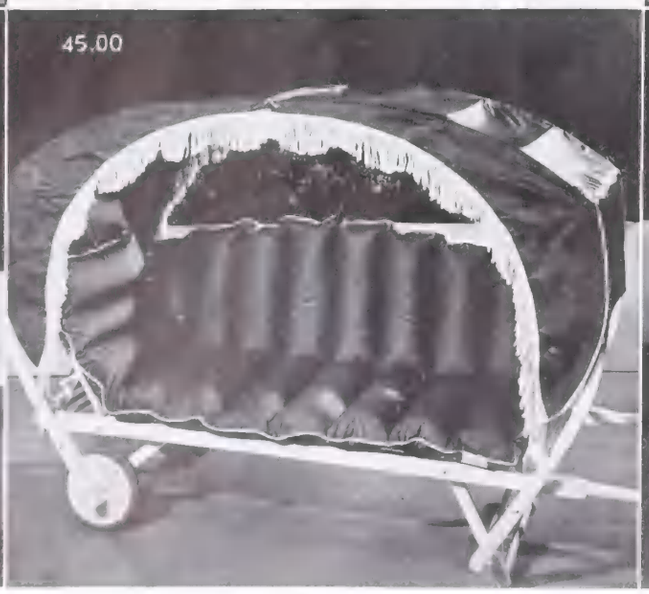
Altman puts them all

in the shade

settees under canopies, tables under umbrellas, chaises under awnings, beach rests under sunshades... sunshine and shadow at your service with adaptable new outdoor furnishings from Altman.

summer furniture—fifth floor

B. ALTMAN & CO.
FIFTH AVENUE NEW YORK



LET'S DINE IN VERY PEASANT SURROUNDINGS

(Top to bottom)

"El Barco" dinner plate _____79c ea.

"Luneville" dinner plate _____99c ea.

"Verdura" dinner plate _____79c ea.

"Pompeii" dinner plate _____99c ea.

★ Urban and suburban brides know that Provincial ware is appetizing. Its naive designs and color point up summer tables. It even makes trial-and-error cooking tolerable to a groom. To the best of our knowledge, Macy's has New York's largest collection of ware from the provinces of Europe. From chop plates to dinner sets, prices are low for cash. *Macy's Eighth Floor.*

The SUMMER COLONY *at* MACY'S

WINDOW

28 You can be as rugged as you li in most of your summer deco tion, but there is one place where it's good idea to go dainty, feminine a fragile. And that's on your breakf tray. It takes a pretty hardy soul face pottery an inch thick and napki made of burlap before ten in t morning—and hardy souls don't ne breakfast trays. This Swiss organdie of tray cover and two napkins is exac what we mean by the perfect ba ground for breakfast in bed. The o rugged suggestion is in the little a pliquéd horsemen. $12.75. From Lér Inc., 745 Fifth Avenue, New York.

29 The reason why so many people look haggard in May is because so many people are spending sleepless nights worrying about wedding presents. If you are one of them, look at this Chippendale end-table, and see whether you don't find yourself relaxing and drawing a huge sigh of relief. It is solid mahogany, and there hardly breathes a bride with soul so dead that she wouldn't give a slight scream of delight at the sight of it. It has what all Chippendale furniture has—dignity, solidity, and grace. It costs $35 and comes from B. Altman & Company, Fifth Avenue at 34th Street, New York.

30 One of the pleasantest gestures life is the dispensing of foo Novelists are sure to bring in a pictu of their heroines pouring tea if it ca be managed. And pouring coffee aft dinner is, while perhaps not quite Dickensian, at least as graceful a pleasantly sophisticated as well. To th end, we offer a plated silver coffee s consisting of the coffee pot, a sug bowl and a cream pitcher. The desig is one that was first made during t reign of Queen Anne, and is just charming today as it was then. The s is $27. From John Wanamaker, Broa way at 9th Street, New York.

31 If you are renting a furnished house this summer, there is one thing we can promise you: there won't be enough space in the bathroom. This is a strange fact but an undeniable one, and we offer forthwith a remedy—this set of bathroom shelves made of painted wire. You can order them in white or peach, blue, yellow or green. They'll hold all those indispensable things without which no bathroom is bearable, like sunburn oil and shoe-whitening—but it won't be an eyesore, it will be a decoration. $3.25, express collect, from the Hand-Craft Studio, 782 Lexington Avenue, New York.

32 It's a question whether it is mor fun to answer a questionnaire ex clusively about yourself, or to get bottle of perfume made especially fo you, that no other woman has or ca have. In case these highly egotistica thoughts seem to have no connection, le us hasten to explain that the question naire will be sent to you from an exper perfume-maker who will read your an swers and blend a perfume that will b really yours. Reorder it by the numbe below your initials on the label. Th perfumes come in charming bottles. Fo information about this, address Studi Maque, 45 Christopher Street, New York

SHOPPING

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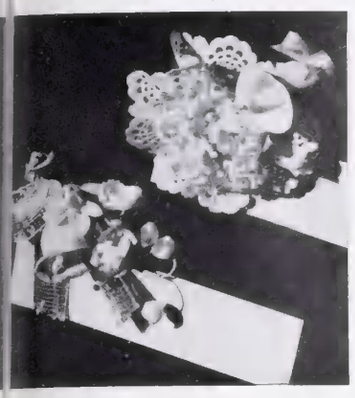


33 The nicest brides don't elope—which is what makes them nice. They make it possible for so many other people to have a good time, too—bridesmaids, for instance, who adore being asked to lunches where they can disagree at the tops of their lungs about every detail of the wedding from their hats to the pairing-off of the ushers. One way to quiet them (though only slightly) is to provide them with little place-cards like these, equipped with miniature crêpe-paper bridal bouquets. These cost $3.50 a dozen and come from Dempsey and Carroll, 556 Madison Avenue, New York.

These two silver dishes—the tall one a compote, the smaller one a bon dish—are both designed in the orge III tradition, with an embossed der which is characteristic of that iod. Silver is, of course, one of the t and most appropriate gifts for a dle—something that she can never e enough of and that will never lose beauty and intrinsic value. These are h of sterling silver, so that the years l mellow them and any young housepper will find hundreds of uses for m. The compote is $12.50, the bon- dish $7.50. Ovington's, 437 Fifth enue, New York.

35 In spite of the general superstition that all brides live in a frou-frou of marabou, lace and chiffon ruffles, there are quite a lot of girls who are the simple, tailored type and who still manage to get married. They may even—although this will be considered hopelessly out of character—like chaise longues and pale colors in their living rooms. These pillows seem definitely to have been designed with that kind of girl in mind. They are covered with corduroy in lovely colors—beige, eggshell and peach. A set of two is $9.50. Carlin Comforts, 536 Madison Avenue, New York.

For a terrace, this is one of the most charming coffee tables we've n. Delightful little seahorses, interersed with shells and starfish, float ng the sides, making you think of cool depths of water in which the ginal models had their home. The rdigris finish helps to carry out the sion. Or, you can have it in white old brown. Notice, too, there is a g to hold a flowerpot. The table is teen by twenty-four inches long and nds twenty inches high. $30. It is de by the Florentine Craftsmen who ve their galleries in the R. C. A. Building, Rockefeller Plaza, New York.

37 Small radios are becoming more popular all the time, not only because they're so inexpensive but because improvements have made their tone so fine. They're grand for small apartments, or as an extra radio for a bedroom. This one (about 14" by 9") has a marvelous tone quality and works equally well on A.C. or D.C. Instead of glass tubes it has the new metal ones, and the short wave reception enables you to stay up nights and listen to European stations, if that's your idea of fun. In plain walnut or various color combinations. $39.95. Liberty Music Shop, 10 East 59th Street, New York.

Siesta
WROUGHT BY ROYAL
furniture

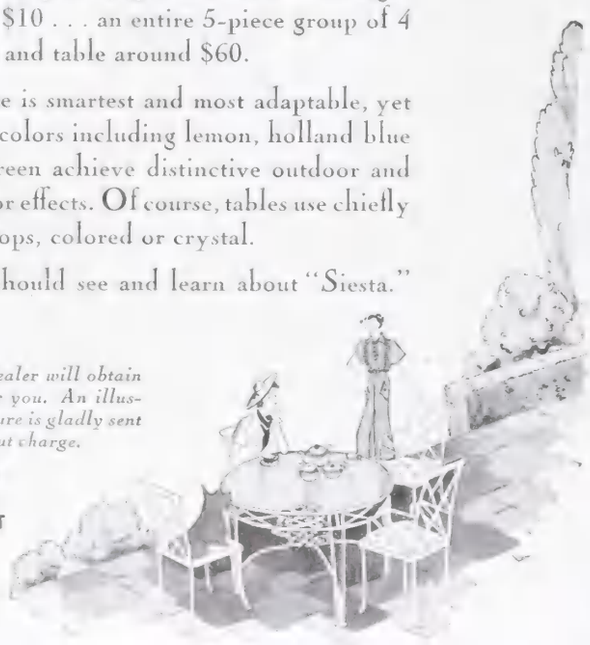
for to-day's TERRACE
PORCH and SOLARIUM

In good taste everywhere but not expensive is "Siesta" . . . the new keynote in charming furniture.

Completely weatherproof including the unusual upholstery material, chairs begin under $10 . . . an entire 5-piece group of 4 chairs and table around $60.

White is smartest and most adaptable, yet other colors including lemon, holland blue and green achieve distinctive outdoor and interior effects. Of course, tables use chiefly glass tops, colored or crystal.

You should see and learn about "Siesta."



The better dealer will obtain "Siesta" for you. An illustrated brochure is gladly sent without charge.

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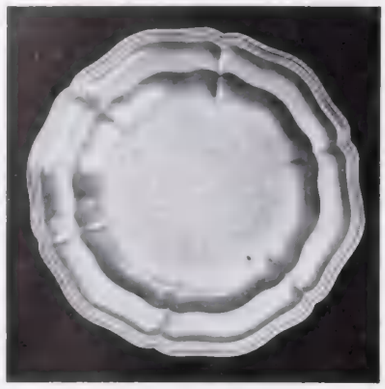
WINDOW SHOPPING

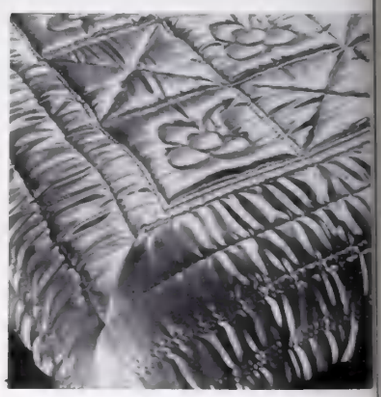


38 One of the Great Cosmic Truths that doting aunts always give p ticularly nice wedding presents—almo as nice, in fact, as those that doti uncles give. This sterling silver pla with its old English design is one of t things that doting aunts all over t nation will recognize at once as bei up to their standards. And there seer to be no reason why you shouldn't tal advantage of our specialized knowled of aunts, and give it to your pet brid too. It costs $22.50 and comes from W liam H. Plummer, 695 Fifth Avenu New York—a new branch shop of t original Plummer.

39 There is something about the sight of a door-knocker on a front door that gives you, at once, the conviction that the people who live behind that door are interesting, unusual people that you want to know. If it is a big front door, the fiddle knocker, at the right, is a good choice. It is 9" long and costs $20. For a little house, the Colonial knocker in the baluster shape is perfect. Its original was found on an old house in Connecticut and the reproduction costs $7.50. The round knocker with the pierced backplate costs $17.50. All of them are brass. Todhunter, 119 East 57th Street, New York.

40 This plaster plaque is one of pair. Its mate is very slightly di ferent in the design of its fruit, and w can imagine nothing more charming f the wall of a dining room than thes two. The background of each plaque in an off-white shade, and the fruit i self is painted in muted greens, yellow and rose, which are pastel-pale, and yc most arresting to the eye. As a chang in a room that has been decorated wit fruit or flower or bird pictures—or in deed with any pictures at all—this i the triumphant solution. $12 a pair, fro Miss Jordan's Shop, 121 Newbury Stree Boston, Mass.

41 If you are lucky enough to live in the summer in a place where the days are hot and the nights cool, don't face the prospect of sleeping under your raincoat or forcing your guests to wear their sweaters to bed. These quilts, filled with white wool (mothproof and sterilized) and covered with Celanese taffeta are meant for you. They come in a large range of flower pastels, and in smart dark colors as well: and you can have them the same color on both sides, or a different color. They measure 72" x 84" and cost $10.95 apiece. From the Palmer Comfortables Company, 230 Fifth Avenue, New York.



42 Biedermeier, in decoration, is of course the German-Austrian version of the French Empire period. This coffee-table was designed and made here in America by an expert furniture designer, in the Biedermeier tradition which so well suits many of our own houses today. It is made of mahogany, with an alcohol-proof top. There is a thin painted border-line around the top as well. The table is signed and dated by its designer, Mr. Josselyn, and makes a gift of charm and distinction. It costs $35, and comes from a shop called The Josselyns, 124 Mt. Vernon Street, Boston, Mass.

Bride Beautiful

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An intimate salon away from the hustle and bustle of busy shoppers is Macy's Lingerie Little Shop. Here brides-to-be can select their lingerie trousseau leisurely and well. From a tasteful collection they can choose beauties ranging in price from 79.75 (for an imported negligee) all the way down to a mere $2 (for simple *but* lovely panties). They can assemble their own matching sets. And whatever their choice, they can rest assured that it is lingerie destined to make a *bride beautiful. 2nd Floor.*

Exquisite Chantilly lace over chiffon—very feminine, very flattering. Toast color with velvet corsage in shades of violet. 12 to 16_____47.75

Diaphanous triple sheer (pure-dye silk) with trailing velvet ribbons. White with violet ribbon, French blue with deeper blue, tearose with violet. 12 to 20. Copy of our 49.75 import_____10.99

Macy's bride-in-negligee was photographed in the bedroom of "Bride's House" at the Savoy-Plaza.

★ **MACY'S** *Lingerie Little Shop*

For a Gala Garden

Picking Pails 3.50

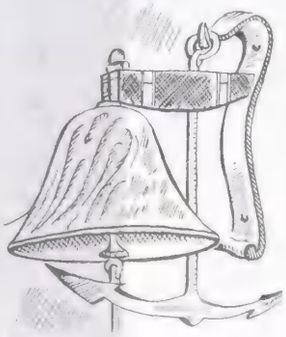
Pop your flowers in water in these pails as soon as you cut them—they'll last lots longer. Handle saves stooping. Galvanized metal, painted green.

Hoops, my dear, 2.50 a doz.

Nice looking wickets that remind man and beast to go around, not across your lawn or flower bed. Heavy steel wire, 23½" high, 14" wide.

Set of 3 Terrace Tables 14.85

Graceful hand-wrought iron, white or green, with plate glass tops. Perfect for serving refreshments, indoors or out.



Terrace Bell 4.95

Its musical call rounds up the family for meals or tells guests it's tea time. Nautical looking and weatherbeaten.

*When you visit the Bride's House, gaze on that handsome Modernistic bar and divan. We designed it. May we do one for you?

LEWIS & CONGER

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Please send me the items checked. ☐ Pail ☐ Hoops ☐ Tables ☐ Bell ☐ FREE Summer Bulletin. ( ) Check herewith. ( ) Send C.O.D. ( ) Charge to my account.

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WINDOW SHOPPING

43 The old Sheffield pieces in the p ture were once used, interestin enough, as spoon warmers. In case don't know why anyone would want warm spoons, it seems that our an tors liked their tea so hot they woul even take a chance on cooling it by s ring it with a cold spoon. So they fil the spoon warmers with very hot wa and then put the spoons in them to heated. These souvenirs of a past today make amusing ornaments a charming little flower holders. The b ket is $15, the shell $16. A collect of them can be found at Décor, 123 E 57th Street, New York.

44 These are plates that make a table unforgettable. They are not only beautiful, but distinguished, and proud is the woman who owns them, for they are made of imported blue-white crystal, all cut by hand in fine narrow ribs. Besides the service plates illustrated, there are dessert plates, finger bowls, butter plates and goblets, as well as cake platters. The service plates are $15 each, and so will make a particularly exciting wedding present. If you haven't a bride to whom you can give that much of a present, a pair of them is charming for a tea table. Alfred Orlik, 395 Madison Avenue, New York.

45 Raffia coasters for highball glass — gay, practical and unusual smart. Give them to the owner of country house and watch the expressio of delight they will bring forth. U them yourself, and observe how ringle your tables stay, how glossily perfe your furniture. The raffia is its ow natural color, the flowers are appliqué in color. And besides being decorati and exceedingly practical, they have th charming faculty of keeping your fi gers dry, a boon to people who dislik the clammy sensation of a cold, dam highball glass. $1.80 a dozen. W. & J Sloane, 575 Fifth Avenue, New York

46 Among the spring crop of white wrought iron furniture, we seized upon this muffin stand with special excitement. Not only is it easy to carry about, but the little ivy pattern that wends its way up the side gives it a very gay and garden-ish look. Also, although it is called so innocently a muffin stand, it would be very valuable used as it is shown—to carry long cold drinks about on your terrace when the afternoons are too hot to do anything but appreciate things like cold drinks and white iron stands to hold them. This is $10.95, from the Mayhew Shop, 603 Madison Avenue, New York.

47 Beds need summer clothes as much as people, and here is one suggestion: A simple, cool and easily washable bedspread, made of very finely-ribbed cotton crêpe. It needs no ironing, which makes it ideal for simple summer life. On the other hand, the hand-appliquéd three-letter monogram is tremendously smart and makes the spread quite formal enough for any but the most elaborate bedroom. The colors are pink, blue, peach, green, tan, maize, gray, navy, red and brown, all with white monograms —a wide enough choice for anyone! The single bed size is $6.75. McGibbon & Co., 49 East 57th Street, New York.

COOL SUMMER SCHEMES

Outside smartness . . . planned for gracious entertaining out-of-doors. A glass-top iron table, $65; and on it, the newest terrace accessories: hurricane candle-stands, heavy frosted glass tumblers, and grass mats with napkin anchors. The matching chairs are upholstered with weather-proof fabric: arm chair, $23.50; side chairs, $19.50 each. The three-piece wicker set, with movable, weather-proof cushions, is exclusive and special with Sloane: couch and two chairs, $66.50. Portable iron stand at left, $9.95. Mail inquiries invited. From the Terrace and Garden Show, *Street Floor*.

LOANE DOES BOTH

Inside coolness . . . a living-room made crisp and inviting for hot weather. The easy chairs have chintz slip-covers, striped in green, blue and white. Sloane's price for making slip-covers to order is $19 for three pieces . . . couch and two chairs . . . plus the cost of material. The curtains are of chintz, in white, green and eggplant, with a charming Chippendale design, ready-made (lined and hemmed) $10 a pair. The chintz, $1.25 a yard. The broadloom carpeting is in spruce green, $4.75 a square yard. House of Years, *Street Floor*.

WASHINGTON, D. C. SAN FRANCISCO AND BEVERLY HILLS, CALIFORNIA

W & J SLOANE

FIFTH AVENUE AT 47TH · NEW YORK

THE BRIDE

goes over her threshold!

We have no grooms at the door, but we have the House —built for the 1936 bride, who wants beautiful things, yes, but simple, practical, livable . . . and new!

Our Bride's House includes seven lovely rooms taken from the HOUSE BEAUTIFUL Bride's House now on exhibit in New York.

We have built the entrance hall in modernized Regency, cool and gracious; the 18th Century English living room and library, two widely different interpretations of the same style; the dining room with its trim modern note; the master bedroom, French without frippery; the early American guest bedroom, as quaint and authentic as a salt-box house; the powder room, a delightful extravagance.

Important things have been done with periods, color schemes, woods, fabrics and accessories that we want you to see . . . that every home-maker, new or old, *should* see.

We extend you a cordial invitation to visit us, whether you are a bride or not. This exhibition, as well as four model rooms in the Eighteenth Century manner, are open for your inspection.

JOHN A. COLBY & SONS

Established 1866

129 North Wabash Avenue • Chicago • Randolph 4752

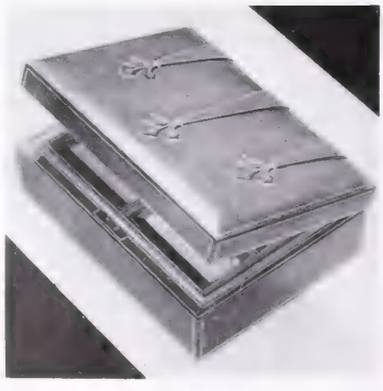
WINDOW SHOPPING

48 All the women who are m should begin about now t their offspring casually how utterly ulous Mother's Day is. No one thinks so, but it jogs the offsp minds nicely. In case any further ging is needed, we suggest that tion be made of this squat cookie made especially as a Mother's Da fering, equipped with three doze sorted cookies, wide satin bows carnations tied gaily on at stra points. The jar, ribbons and all, in green, blue, white, red and Schrafft's, 58 West 23rd Street, York, or any Schrafft shop.

49 These swinging candlesticks need give no cause for alarm, for they don't actually swing. They are reproductions of Colonial ones, and are made so that the candlestick proper turns on the base. In this way, you can fasten the base to the wall, and have wall brackets instead of candlesticks for your table—a lightning change which is amusing as well as decorative. In case pewter fits into your house better than brass, you can order them in pewter. They will be just as authentic in feeling. In either case, they are $20 a pair (or $10 a piece.) From Cauman, 126 East 59th Street, New York.

50 As the big month for wedding proaches and your budget begi feel the strain, it's wonderful to f gift which would delight any brid at the same time leave the aforesaid get a little grateful, too. A set of service plates like this one costs ju They are English Staffordshire, lovely ivory tone, with wide co borders in blue, red, green or black, laid with a scroll design and medal of gay colored flowers. Any hostess would be delighted to have them an may be sure you will be an honored at her very first dinner party. Ovingt 437 Fifth Avenue, New York.

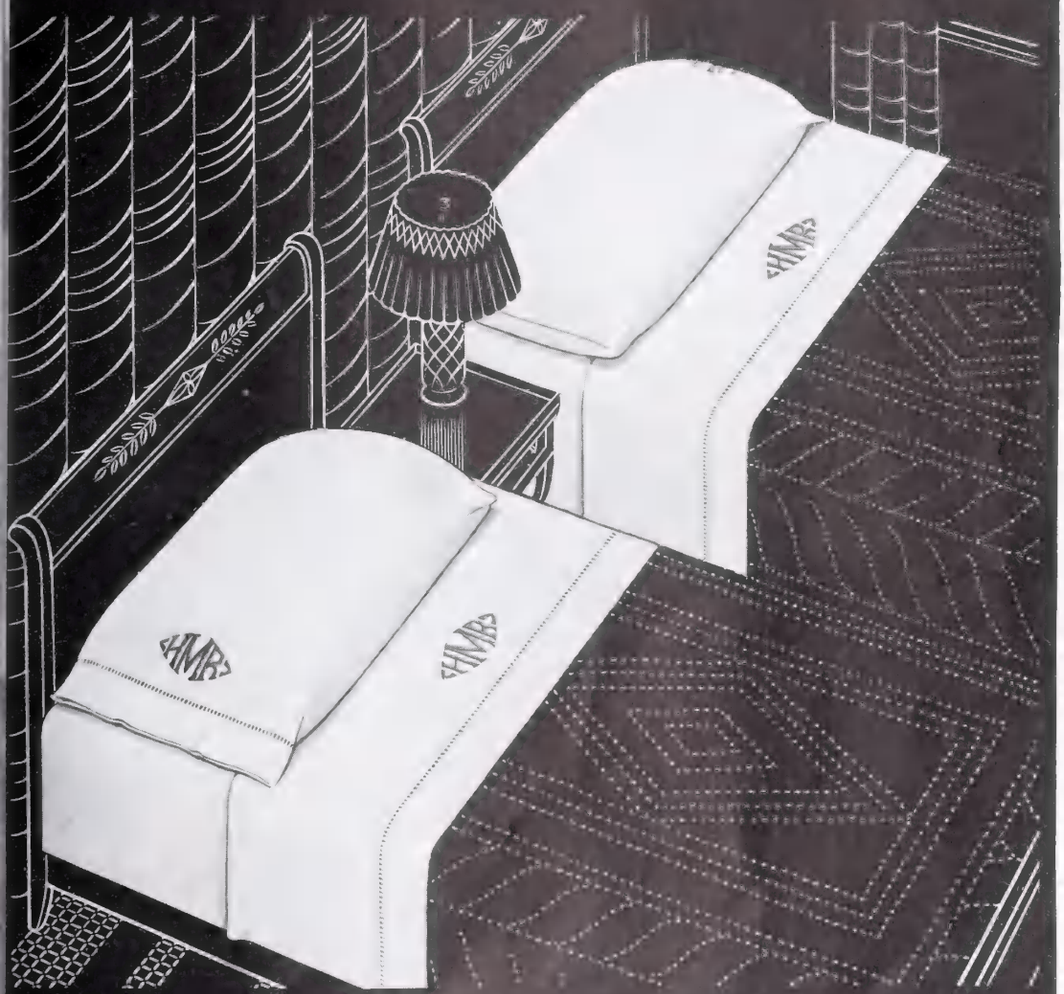
51 There is an air of chic about this table which delights the modern eye. A bright chromium cylinder runs up the center (the table is 20" high) and the base and the two top disks are all of wood—walnut or maple, if you want a plain wood finish, or in whatever color lacquer best suits your particular room. There are so many uses for this kind of table that it is impossible to suggest them all; but a very smart lady will use it for a coffee table. Obviously it would be charming as an end-table (or perhaps one of a pair). This is $19.50. Modernage Furniture Company, 162 East 33rd Street, New York.



52 There is something very gratif about being given a jewel cas the first place, beautiful jewels de a beautiful home. And in the se place, if you haven't many jewels, rather exciting as the years go b watch your jewel case fill. This o of Florentine leather, hand-tooled fourteenth-century decoration, c the hinge design. The actual hi however, and the lock, are solid A ican. The case comes in red, green, and several shades of brown, and $32.50. It is from the shop of D Gambinossi, 538 Madison Avenue, York.

Utica Percale Sheets

THE FEEL OF SILK — UTICA PERCALE SHEETS AND PILLOW CASES — THE STRENGTH OF LINEN



By appointment to America's Finest Homes

UTICA PERCALE SHEETS ARE ON DISPLAY AT THE HOUSE BEAUTIFUL
"BRIDE'S HOUSE" AND AT LEADING DEPARTMENT STORES IN OVER 200 CITIES

THE BRIDE'S QUESTION BOX ON BED LINEN

How many sheets and pillow cases should one have?

It is wise to allow at least six sheets for each bed. Likewise provide three pillow cases each for twin beds; six each for double beds.

What are correct sheet and pillow case sizes?

Sheets—For twin beds: 72 x 108. For double beds: 81 x 108. For double beds with box springs: 90 x 108.

Pillow cases—For 20-inch width pillows: 42 x 38½. For 22-inch width pillows: 45 x 38½.

What is considered the smartest bed linen?

Utica Percale sheets. Their lustrous beauty and silk-like texture gives them a distinction found in no other fabric.

How expensive are these Percale Sheets?

About $1.00 each more than muslin and half the price of linen. Their lighter weight, however, reduces laundry bills about $5.85 a year for each bed (at average pound rates).

What is correct size and style of monogramming?

Good taste demands that monograms or initials be raised embroidery. This is available in the Needlecrest style—an exclusive Utica innovation. Correct height is 2½ inches. Needlecrest monograms or initials are obtainable in white, blue, rose, green, brown or black needlework.

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Street .....

City ..... *State* .....

City where I expect to shop .....

Initial desired (one letter) .....

NINTH ANNUAL

SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

SUBMISSION OF MATERIAL IN THE SMALL HOUSE COMPETITION WILL BE TAKEN AS ACCEPTANCE OF THE CONDITIONS AS HERE SET FORTH. THE COMPETITION WILL CLOSE ON OCTOBER 15, 1936.

This competition, the ninth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted).

Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1937, issue, and as in previous years an exhibition of photographs and plans of fifty houses, both new and remodeled, will be featured prominently in the larger cities during 1937.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

Houses of 6-9 rooms, inclusive, built east of the Mississippi:
First Prize.....$500
Second Prize.....$300

CLASS II

Houses of 6-9 rooms, inclusive, built west of the Mississippi:
First Prize.....$500
Second Prize.....$300

CLASS III

Houses of five rooms and under built especially for week-end use for either all year or summer only:
Special Prize.....$300

In addition to these prizes, from eight to twelve houses will be selected for Honorable Mention and will be awarded an Honorarium of $50 each. If other houses are chosen for publication architects will be reimbursed for the photographs used.

Houses will be judged by a jury containing three members of the American Institute of Architects and the Editors of House Beautiful.

The new houses will be judged on the following principal points:

1. Excellence of design
2. Economy in space and convenience of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for only one class. The class in which it is entered should be written on the back of the mount.

3. It may be of any style and of any material. Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and inclosed porches will not be counted as rooms. There must be presented:

a. Three photographs of the house:
   1. General view
   2. Exterior detail
   3. Interior detail

Two of these photographs are to be at least 8″ x 10″ in size, and the third an enlargement at least 14″ x 18″, all to be in soft buff finish. The enlargement should be of the general view or exterior detail and preferably should not duplicate the other view shown.

b. First floor plan, a plot plan, either separately or incorporating first floor plan, and second floor plan, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned.

c. Legend giving the following information:
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation (please include in legend)
   4. Composition of family
   5. Special problems considered and description of special features and points of interest
   6. Short description of interior shown, including furnishings
   7. Approximate cost, either total or per cubic foot (not obligatory but very desirable)
   8. Type of construction
   9. Material and color of outside walls, roof, trim, doors and blinds
   10. Name of product or manufacturer or both of following:
       - Walls
       - Roof
       - Interior woodwork
       - Windows
       - Insulation
       - Plumbing system (pipes and fixtures)
       - Heating system (boiler, hot water heater, air conditioning)
       - Miscellaneous equipment (refrigerator, ventilators, range, etc.)

The photographs, plans, and legend must all be mounted on one piece of compo board, or a similar heavy mount *exactly* 30″ x 40″ in size, and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not For Exhibition." Otherwise we shall consider that we have his consent to exhibit it.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right-hand corner shall be left space for a card 3″ x 5″ which will display the architect's name, if the mount is selected for exhibition.

6. Contestants are particularly requested (though not required) to include, in the sealed envelope containing their names and addresses, a statement of the total cost of the house with such grading and basic equipment as may have been covered by the contract, together with an accurate cubage figure on the following basis: from bottom of basement footings or 3′-6″ below grade where unexcavated (or bottom of garage slab) to half the height of pitched roofs; open porches half cubage. Date of contract should also be included. *This information is quite apart from that mentioned in item c-7 at left, and will be held entirely confidential, except as the figures may be used to provide generalized cost information and averages for the entries by classes or as a whole.*

7. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned upon the payment of transportation charges.

8. To insure good reproductions, glossy prints of those photographs to be published in House Beautiful will be requested from the architects. (Additional photographs in readiness are desirable.) It will be considered that the prizes and the honorarium of $50 will cover the expense of these prints and plans. Photographs of houses not awarded but requested for publication will be paid for at $5 for each one used. Good, clear, reproducible photographs are essential.

9. All entries should be carefully packed with stiff board for protection, and shipped *express prepaid* to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York. The competition closes October 15, 1936.

Additional copies of this announcement may be had upon application to the address given below.

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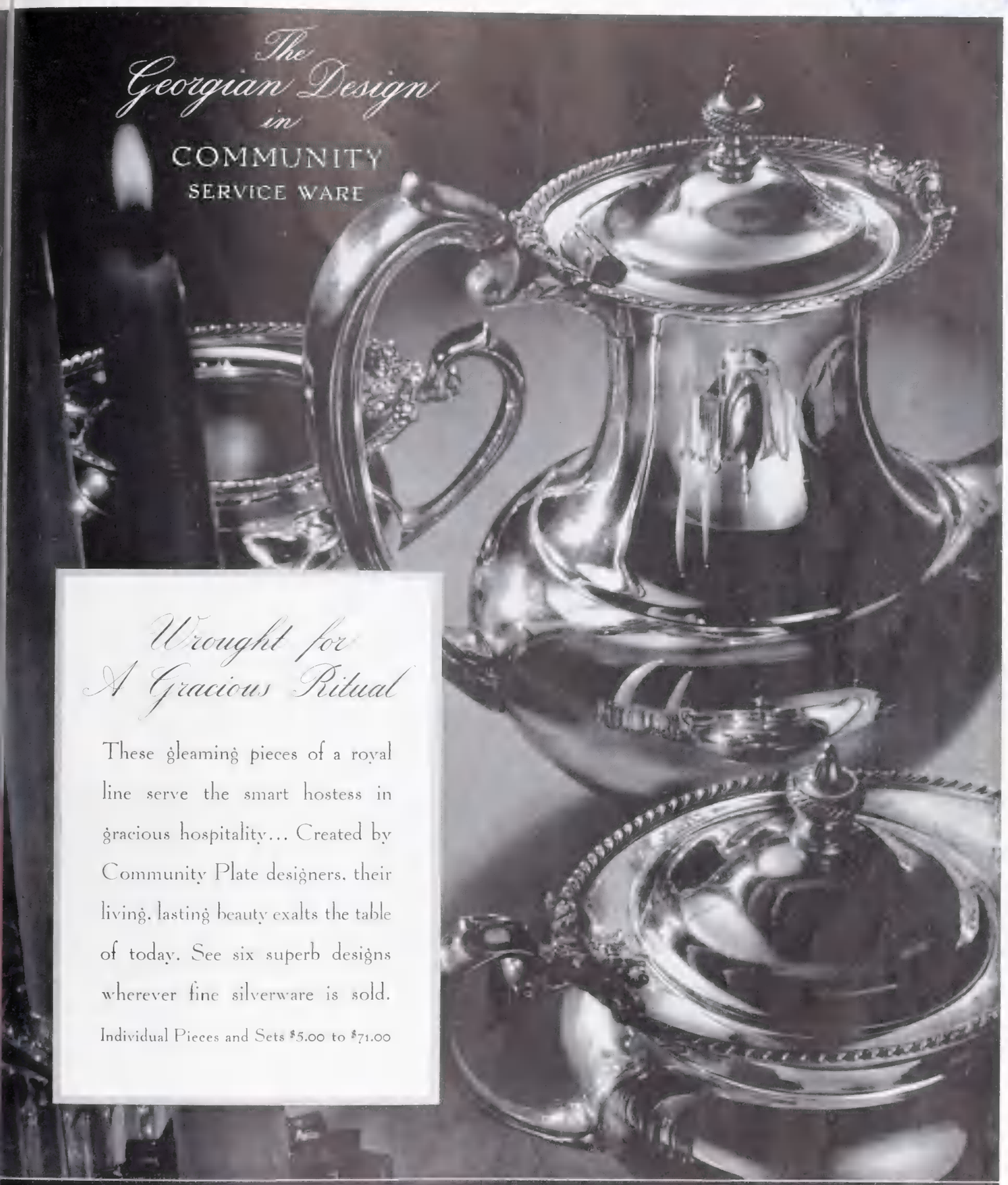

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Here is another living room in the Lombardy, of unusual chic. Deep gray walls are its background, and a gray velour sofa repeats the color in another shade. The love-seats are also gray, with mulberry red backs and seats. Everything else in the room is black, white or gray, except for one red lamp shade, and the red-trimmed lamps on the mantel. Venetian blinds are gray

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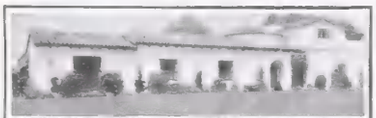

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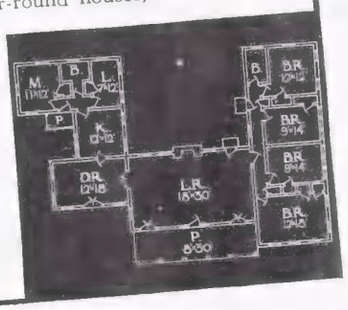

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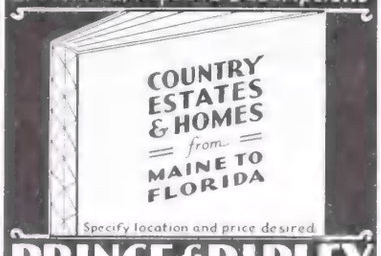

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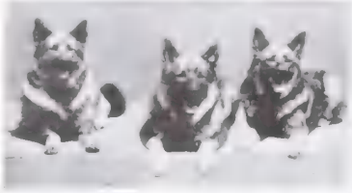

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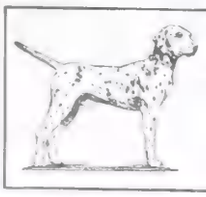

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MORRIS & ESSEX. May brings the outdoor spring exhibitions. Starting with the attractive Bryn Mawr show, exhibitors will go on to the first event of the new Baltimore County Kennel Club, to be given the following day at Pikesville, Md. Ridgewood and Trenton, N. J., will follow, leading up to the ever popular outing of the Ladies' Kennel Association at Mineola on Long Island. The following day the veteran Long Island Kennel Club will give its show at Hewlett Harbor, all of which will point to the great event of the spring season—the tenth annual exhibition of the Morris & Essex Kennel Club at Giralda Farms in Madison, N. J.

This fixture is unique in the kennel world and few will question the statement that it is the greatest outdoor dog show in the world. Last year's entry broke all records, there being no fewer than 3,175 dogs benched, with the total entry running over four thousand. From the viewpoint of the exhibitor there is no more popular exhibition held anywhere; in fact, it is generally designated as the "exhibitors' show." Everything possible is done for the comfort and convenience of those bringing their dogs for the day's competitions. They have ample parking spaces for their cars and trucks; big prize money and beautiful sterling silver trophies are to be won; owners are guests of the club at a special luncheon, and exhibitors and handlers are homeward bound by six o'clock. Giralda Farms is the country estate of Mr. and Mrs. M. Hartley Dodge and is one of the show places of that section of the Garden State. The exhibition is laid out on the far-spreading polo field, with its encircling background of stately old trees and full-blooming spring shrubbery.

This year there will be provided fifty judging rings, with fifty-three experts to judge in seventy-five breeds, six groups and best in show. It has always been custom at Giralda Farms to assign judges so that no one judging a va group is called upon to pass on a that he has previously judged in h classes. In no canine exhibition is care exercised in the selection of judging staff. This year two experts coming from overseas, Mme. J. Ha Trois-Fontaines of Moor Park, N wood, Middlesex, England, will j the Great Pyrenees dogs. She is a gian by birth and maintains one of leading kennels of the breed in G Britain, having imported some of outstanding dogs from France. Cecil Barber of Burnham, Bucks, land, is the daughter of Holland B ley, noted terrier authority, and she judged at many of the champion shows in the British Isles. She is con here to judge the Scottish terriers. Th Canadians will officiate: Robert Ross of Ville St. Pierre, Quebec to take collies and Bedlington terri Col. J. N. McRae of Galt, Ont., have German shepherd dogs, while W ter H. Reeves of Belleville, Ont., pass on the Kerry blues and sealyh terriers. Others on the judging list clude some of the most noted exp in the United States, with six from Pacific Coast and ten from the mid West. Morris & Essex has set the p in giving full recognition to Americ bred dogs, with a special class in ev breed, the winners of which receive beautiful Hartley Dodge Memor Trophies.

This year the cash prizes and sil cups will have a value of more th $20,000, so there is little wonder t exhibitors from all over the Uni States and Canada send their stars compete in this remarkable one-day ture. Each year there is some new finement in the arrangement to assur smoothly working machine. There w

SHOW

Ch. Marko of the Holm, a winner among Norwegian elkhounds. Owned by the Green Meadow Kennels of Williamstown, Mass.

two hundred uniformed attendants see that the dogs reach the judging ngs at the proper moment and to care r the needs of exhibitors and specta- rs. Roads through the estate are being built and relocated. The vast benching nts will be lettered and the roads to ch will be correspondingly designated, that exhibitors may drive to and park the immediate vicinity of their own nts. From every viewpoint this is one the most picturesque pageants of the ar—an all-day kaleidoscopic panorama color, movement and brilliant com- tition.

RED IN AMERICA. It is gratifying to eeders in this country to note the in- easing attention that is being given to nerican-bred dogs, both by the Amer- an Kennel Club and by show-giving ganizations throughout the United ates. Great interest centered during t year in the competitions for the ize moneys offered by the governing dy of the sport, which distributed out $15,000 to breeders during the ar. The chief prize was $250 in sh offered for the dog winning e greatest number of variety groups 1935. It was a close battle through- t the year between the Russian lfhound Champion Vigow of Roman- bred and owned by Louis J. urr of Spring Valley, N. Y., and the sh setter Champion Milson O'Boy, ned by Mrs. Cheever Porter of New rk City. The result was not announced til the returns from every show in the untry had been checked, the ultimate ctor being the wolfhound with seven- n group victories to fourteen for the sh setter. The presentation of cash d certificates was made at A. K. C. adquarters in the presence of a large thering of enthusiasts.

There was a tie in the terrier group tween the wire-haired fox terrier Champion Leading Lady of Wildoaks, owned by Mrs. Richard C. Bondy of Goldens Bridge, N. Y., and Champion Newbold Teetotaler, owned by Mr. and Mrs. R. W. Pringle of Overland Park, Kansas, each having won four times. Six group victories were scored by Champion Anthony of Cosalta, German shepherd dog owned by Miss Marie J. Leary of Greenwich, Conn., to head the working dog group. In the toy group the winner, with nine victories, was the Pomeranian, Champion Salisbury Sensation, owned by Mrs. Andrew W. Rose of New York City, while the chow chow, Champion Tohio Sontang, owned by Mrs. Loyal T. Sprague of Peoria, Ill., topped the non-sporting dogs, with four group victories. The same generous offerings to American breeders have been made by the A. K. C. for the year 1936, during which it is expected that about $20,000 will be awarded in various prizes.

LHASA TERRIERS. Another recent addition to the American family of dogs is a shaggy and hardy terrier; one with a family history the beginnings of which are lost in the distant past. In almost unknown Tibet various types of dogs have served their masters for many centuries. Two of them are of the terrier type, with numerous characteristics in common. The Tibetan terrier is found widely distributed over the country, while the Lhasa terrier comes from the district about the sacred city from which it takes its name. They are the guardians of the home and while of good disposition and responsive to the attentions of their intimates, are suspicious of strangers. They are exceedingly hardy and their very dense coats are a necessary protection against the rigors of the climate of their homeland. The hair is long, hard and extremely dense, the color being variable. They are comparatively small terriers, measuring less

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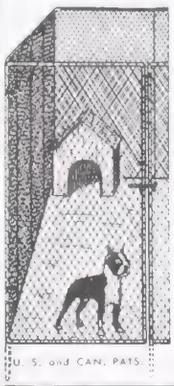

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than twelve inches at the shoulder. Like most dogs from the very cold countries the tail is heavily feathered and carried screwed over the back. Specimens of the breed were shown at Westminster for the first time this year.

SAMOYEDES. There is no more beautiful dog in all the world than the snowy-white Samoyede. And few there are whose history goes back as far into the dim recesses of ancient times. The Samoyede of the show ring of today in England and the United States varies little from the reindeer and sledge dogs of the Samoyede people—nomads of Northern Russia and Siberia. He has the same dense double coat standing away from the body that enables him to defy the Arctic blasts of the far northern winter and the heat of the tundra in the nightless summer. Essentially a working animal, his intimate relations with mankind for countless years have developed a keen and understanding intelligence. The Samoyede is extremely hardy, at home in any climate, and his docile disposition makes him an ideal companion. He is a dependable guardian, a safe playmate for children and a desirable house dog since, like his cousin the chow, he has no odor. The photograph shown on page 44 portrays Dobrynia, owned by Monsignor Robert F. Keegan of New York City, one of the outstanding specimens of the breed in this country. He was pronounced the best Samoyede at the Westminster Kennel Club show and was awarded the honors for the best American-bred dog in the working dog group. He is by Champion Norka's Lev-Champion Norka's Lubiniey, Dobrynia, bred by his owner, was born September 19, 1933.

HOUSE BREAKING. From the moment the new puppy is taken from his shipping crate or lifted from the family sedan his education should begin. Ninetenths of his early schooling is designed to the end that he shall grow up a gentleman in the home and in his relations to the other members of his immediate family. House breaking is no pleasant task and it can be shortened only by the strictest adherence to a time schedule. The puppy at three or four months is like the tiniest baby—he eats, sleeps and nature takes its course. Regularity is the secret of early and ultimate success. Even before the puppy is taken into the house for the first time he should be given a little walk, although he may be too excited or wearied by his journey to attend immediately to his needs. It is the first step in establishing regular habits. It is almost needless to say that he should be taken out the first thing in the morning and the last moment at night. The youngster is fed five times a day and after every meal, within ten minutes at the most, he should be taken for his walk. If feeding time is followed to the minute, with the walk immediately after, the routine will become second nature to the youngster. In many large breeding kennels newspapers, whole or torn, are spread in the exercising ring and the puppies soon learn to go to these. In his permanent quarters in the home he will make use of the newspaper in the night. No dog, however little, will soil his own bed. However much the members of the family desire to cuddle the youngster and watch his antics in the living room, it is safest not to introduce the puppy beyond his permanent quarters until his education is complete in this respect; it is a saving of time, labor and patience, to say nothing of rugs, carpets and furniture. It is always best to let the puppy run free on his walks if that is possible; he will attend to his duties quicker. Romping with an older dog is a great help in his early training, as the puppy is imitative. It is useless to punish a puppy after a mistake in the house. It is a *fait accompli* and he doesn't know what he is being punished for. If he is caught in the act, or at just the instant before, a tap with a folded paper, harsh words of displeasure and a rush to the out of doors connect the punishment with the crime in a very wee brain. Clocklike regularity and unlimited patience are the only roads to the ultimate goal. The puppy is instinctively a gentleman: help him to be one. Small breeds are usually more easily house broken than larger ones: females more quickly than males. Each puppy is different from every other. Some learn with surprising facility. Each one presents its own problem.

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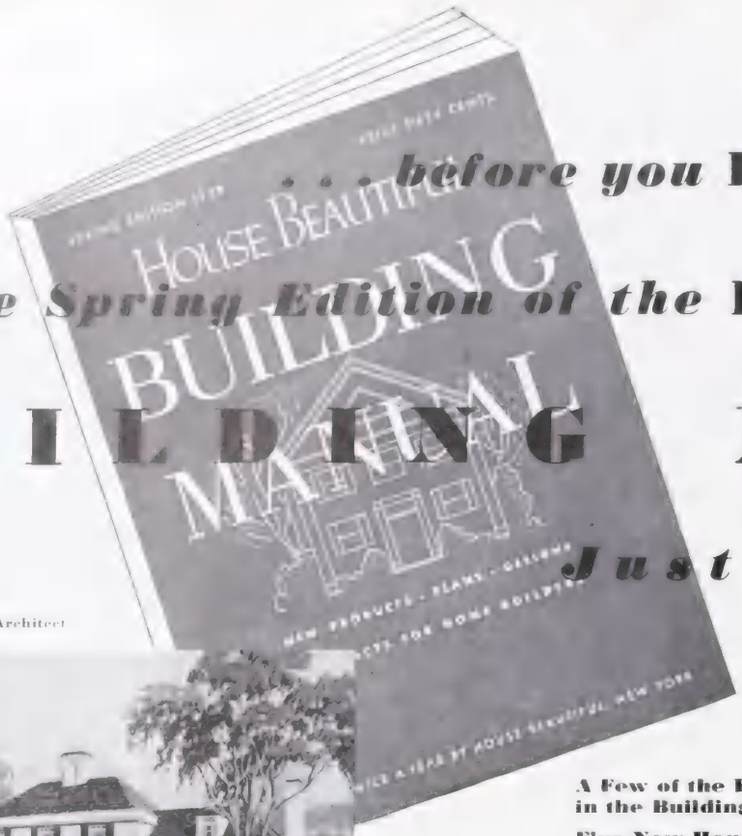

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MRS. ANDREWS IS A CLEVER WOMAN

She knows what to do when the days lengthen and the sun shines hotter—and it's not putting things away in camphor. Nor is it a spring cleaning alone. Mrs. Andrews is cleverer than that. She knows that a house that is clean and empty may be restful in a negative sense, but it's never much fun. And it's certainly no cooler than a house that has interesting things done to it.

So, on the first of May, Mrs. Andrews takes down her heavy curtains. (Of course, she sends them to the cleaner; and when they come back, she hangs them away in bags on extension rods that stick to her closet walls with suction cups. But that doesn't keep the living room from looking stark.) So, in their place, she hangs cool curtains that rest the eye, curtains of net, lace or other summery fabrics—curtains that spell summer in every line. They are washable and can be kept as fresh as paint all during the hottest months.

Then Mrs. Andrews takes up her rugs, because she knows that, whether it's scientific or not, people have mental fixations about rugs in summer. They *feel* cooler without them. In the living room, where the bare expanse would look too much like a deserted ballroom, she lays grass rugs and Japanese matting.

She puts all her beds in summer bedspreads. She packs off the andirons and fire tongs out of her fireplace and, in their place, she puts a great jar of flowering shrubs or fresh green tree branches. She whisks away her table damasks and takes to peasant cotton mats or Cellophane or straw or raffia or just plain table.

And she puts a touch of paint here and there. She turns her green iron garden furniture white. She freshens up the clothes hamper and has the front steps painted. And over the heavy winter colors of her sofas and chairs she puts slip covers of flowered chintz, like cool gardens, or rough white cotton that is as welcome to tired eyes as a snowdrift in August. In fact, Mrs. Andrews turns her house into a cool and lovely retreat, where people will come because here they're able to forget the temperature.

THEN MRS. ANDREWS GETS INTO HER SMARTEST LINEN FROCK AND RELAXES

And here is the final proof that Mrs. Andrews is clever. Every single thing she has put away, from her best wool blankets in their cedar chest to her Cape Cod burner, is labeled, tagged or ticketed and on every trunk and box-top is pasted a list of its contents. Next fall she won't be faced with great piles of mysterious packages, as exasperating as they are anonymous. She'll be able to greet winter as gracefully as she welcomes summer.

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Outside Reading

You're Running a Spring Fever

by ELIZABETH DUNN

YOU CAN'T ESCAPE IT. You can't run away from it, nor ignore it. You can't isolate the germ and invent a serum, because there isn't any germ. But you're certain to get it, whether you realize that you have it or not. The first time you notice the pale yellow-green film of buds on the tree outside your window—the first time you look with reminiscent envy at a marble or one of those rubber balls on elastics—the first time the air at five o'clock in the afternoon caresses your face with the treacherous warmth of a siren—you'll begin to show symptoms of spring fever. Everyone falls a victim, young and old, good and bad, beautiful and ridiculous. But their symptoms vary—and the variations are many.

Do you remember when you were little? Perhaps toward the end of April you began to droop. There was a great lassitude in you, and when your mother said, "Now hurry, dear!" you sat and stared at space with big, empty eyes. Then they gave you sulphur-and-molasses, or Scott's Emulsion or something equally well guaranteed to make you forget spring. On the other hand, perhaps you were the kind of child who smells spring as a fire-horse smells smoke, and were sent curvetting like a colt at the first whiff of it. Then spring was the time of year when cups and saucers that you hadn't been near fell from tables and smashed, when you tore unequivocal holes in your best petticoat, and threw chalk until you got kept in after school. But whichever kind of child you were, the treatment was the same. A tonic, or hot milk at bedtime, or possibly even a good talking-to. And some time in May things got better and you returned to normal and forgot that spring had come.

The fever had reached its climax and subsided. But you didn't know that.

Now that you're grown up, it still haunts you, this eternal spring fever. But your symptoms differ—and sulphur-and-molasses can't cure you now! Spring fever, in adult life, takes two very definite forms (known to Science as Types I and II). In the beginning it is hard to tell which type the fever will develop into, for the early symptoms are the same for both.

There is, at first, a vague restlessness and a marked inability to concentrate. People who are normally most responsive will look at you with glassy, unseeing eyes while you tell them news of the first importance. (And if someone shakes you violently by the shoulder and says "Why don't you *answer* me?" you'll know what's happened to *you*.) In men under thirty, this preoccupation is often followed by sudden and prolonged bursts of letter-writing and, in severe cases, even by consultation with a rhyming dictionary. In women, it is nearly always accompanied by an uncontrollable urge to buy something. If you startle a woman in the early stages of abstraction, she will very probably look at you wildly and say, "But I'm not going to get a single new thing!" In the later stages she will often talk to herself about hats and colored gloves and white iron furniture and taffeta petticoats and chintz slipcovers. It is always kinder to ignore this. (Especially if you happen to be her husband and have just bought a rather expensive pipe.)

But in the middle stages, absent-mindedness gives way to restlessness. It is at this point that the two types begin to make themselves distinct. Let us first examine the symptoms of Type I.

A man with Type I Spring Fever is a pitiful object. For months he has been hugging the hearth, reading Gibbon's "Decline and Fall of the Roman Empire," and shuddering at the thought of getting the car out of the garage. Now suddenly he begins to walk about. He cannot be found when dinner is announced. Sometimes, just as dessert is being served, he emerges from the closet

SEE NAPLES AND BUY

FRENCH GABLES

THIS SIDE OF THE WATER

OLD MASTERS

PORTUGUESE PULCHRITUDE

under the stairs with a rusty niblick and a pair of fishing boots. At other times he is discovered blocks away, leaning on a fence and talking to a dog. He rushes from his office at eleven in the morning, muttering things about seeing a man. And his pockets gradually fill with steamship folders.

Then comes the crisis. One day he says to you with a casual air, "How about motoring to Quebec? Or Charleston?" And it is by this that you know that the crisis is upon him. If he had just stuck to Quebec . . . but the accent, you will notice, is on "motor." He really doesn't care where he goes. His need is motion.

It is quite possible that he may have a more acute case, however. If he does, motoring by itself will be useless. He will demand boats, trains, planes, passports and Baedekers. He is in fact—like all those who suffer from Type I Spring Fever—not satisfied with his own spring. He must see it every place else. He wants to *own* spring, to catch up with it, to defeat somehow its elusiveness. And it is only in this pursuit that he can hope to return to anything like his normal self.

He will travel to Italy to find spring on the smiling face of a Neapolitan flower vendor, and rush to Holland, where thousands of blossoms

DUTCH TREAT

SPANISH CUSTOM

B.P.O.E.

HAWAII

will sparkle at him in the sunshine, and see it again for a moment in a Spanish street, where a donkey carries flowers on his back. He will take ships and trains to catch glimpses of it . . . in the great bowls of flowers in the Algerian markets . . . among the fat flower women of Portugal . . . in a French cottage, roofed with thatch and bordered with flowers . . . in Sussex in May . . . in the eternal spring of Hawaii. He, like his fellow-sufferers, will be as quiet as a lamb for the rest of the year, provided that he can recover in his own way from his own attack of Spring Fever.

But beyond any question, the most serious and at the same time the most common form of Spring Fever is Type II. It begins in the same way as Type I, with a vague abstraction and restlessness. But, as the disease progresses, the restlessness becomes a kind of purposeful wandering. A victim in this phase of the disease can generally be found poking stealthily at the ground with a stick. He (or she) is seldom inside his house; but on the other hand, he is seldom far away from it. Seed catalogues begin to make their appearance in the most unlikely places—under a sofa cushion, or in the side pocket of a car. (And heaven help a marriage, one partner of which is concealing steamship folders, while the other partner hoards seed catalogues.) Then, as the seed catalogues begin to over-run the house, other things begin to appear. Little envelopes of annual seeds (sometimes used as book-markers). A new trowel (although there are four (*Continued on page* 112)

ALGERIAN NOSEGAY

BRITISH GOOSE-STEP

Days

PHOTOGRAPHS ON THESE PAGES BY COSTAIN LINCOLN, GALLOWAY, EUROPEAN AND PAN-PACIFIC

FARMHOUSE *a la* YANKEE

Seven old barns have been set up on a wooded hillside to make a farmhouse that can be opened hospitably to take care of twelve week-end guests, or closed so that one small unit may be occupied by the Thompsons alone. First, the walls of the barns were turned inward so that their soft weathered color made the backgrounds for all the rooms, except the library. The library walls are the lovely faded red that only an old barn can manage, and a perfect setting for books. Then the house was insulated, and covered with pine sheathing. Above is the big eastern terrace, overlooking Long Island Sound. The cart (which was found under one of the original barns) is a cocktail table. The tap room, on the opposite page, has a stone floor, and leads out to a stone terrace. The living room, below it, was the largest barn. At the bottom of the page is the court. The library and Mrs. Thompson's room open onto it, and it boasts both a fireplace and a garden, and is protected from any chilly wandering breezes.

ROBERT MAC LEAN GLASGOW

Mr. and Mrs. Leslie Thompson's house, "Old Timbers," is in Pine Orchard, Connecticut—but it started life as seven barns and an abandoned Grange Hall in Massachusetts. The Thompsons and their architect, Carina Eaglesfield Mortimer, have made the transformation.

Marie Antoinette built the Petit Trianon and set the fashion in France for tiny farm buildings. Mrs. Harry Grew Crosby has leased one of these miniature mills, at Ermenonville, and converted it into a summer place with a very gallic charm out of all proportion to its size.

FARMHOUSE *a la* FRENCH

The little mill, built when Jean Jacques Rousseau was preaching the "simple life," has been turned into the guest house and servants' quarters. The granary and stable, below, make the house proper. The walls of both buildings are a weathered grayish white, the roofs a faded red, the doors and shutters white. The stable is now the dining room—hay racks, harness posts, cobbled floor and all, as you can see on the opposite page. The rough plaster walls and the shingled chimney hood are white, and burnt orange fabrics, shining copper and great bouquets of flowers give the room color. Notice especially the crescent-shaped table and the stools—all of them native farmhouse furniture. Below is the sitting room, with violet-blue and white upholstery against white walls and magenta chintz curtains. The huge loft (above) makes a perfect game room and is the center of activity whenever guests are in the house. The original rafters and beams are set off by white plaster and accented by the lemon-yellow, burnt orange and cocoa-brown of low couches, pillows and bassocks—a color scheme that precisely suits the room.

EMELIE DANIELSON

LIBRARY

dining room that was once a stable
floored with the old cobbles. No-
ce particularly the crescent-shaped
able and the little three - legged
tools — gay and informal and en-
irely suited to the room. At the
ight is the book-lined living room.

CLIPPED HEDGES

TOPIARY FORMS TO BE USED IN PLACE OF STONE GARDEN FIGURES

EXACTLY RIGHT TO CARRY OUT THE ARCHITECTURAL LINES

PERFECT SETTING FOR A POOL AT THE END OF A LONG AXIS

The word is "topiary," and if you look up Webster you will find this definition: "Produced by cutting, trimming, etc., into odd or ornamental shapes." The peacocks, the cones, the balls, the oddly sheared hedges in these sketches are all examples of what Mr. Webster had in mind. You find them most often in the formal gardens of great estates abroad. But you are seeing more and more of them in this country, and HOUSE BEAUTIFUL presents these sketches as suggestions for your own garden. In small gardens, accents of simple topiary forms are usually more appropriate and less formal than those of lead or stone. In large gardens, shaped hedges and large topiary pieces will give dignity and great variety to the landscape scene.

Now that modern architecture is becoming more and more prevalent there is a new field for topiary work. Its more geometric forms harmonize perfectly with the austerity of this style, as you will see from the sketch just above. But it still goes perfectly with the older styles, as the sketch in the lower-right hand corner of the opposite page shows, where the elaborate peacocks and Greek key are decoration for a small Regency house.

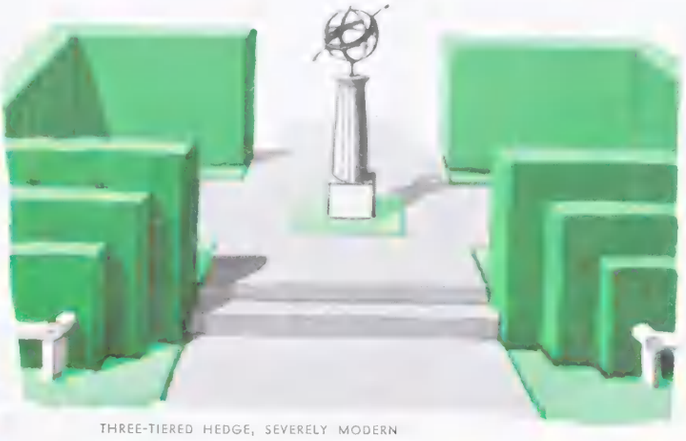
This topiary work is not done in a minute—or a season. Training and shaping require time and a great deal of patience, but we hope you will agree that the result is worth it. It will probably take from three to ten years to get the final shape you want, depending upon the elaborateness of the effect and the rate of growth of the material you select. In this country, the best materials to use are the European Beech and Horn- (*Continued on page* 123)

YEW HEDGE BEFORE A COLONIAL HOUSE

E A SCULPTOR IN EVERGREEN AND MAKE YOUR GARDEN BEAUTIFUL

ITH SUCH FORMS OF TOPIARY WORK AS THESE PATTERNED HEDGES

BRILLIANT COLOR IN TUBBED PLANTS CONTRASTS WITH DENSE GREEN



THREE-TIERED HEDGE, SEVERELY MODERN

SERPENTINE HEDGES
ARE EASY TO TRAIN

SEVERE LINES ARE A FOIL FOR THE FOUNTAIN

HEMLOCK OR ARBORVITAE
HEDGE WITH PEEPHOLES

THESE PEACOCKS ARE THE RESULT OF
SEVERAL SEASONS' ARTISTIC PRUNING

BURLINGAME PUBLIC LIBRARY Burlingame, Calif.

The photographs show some of the variety that exists in Daylilies. Just above is a naturalistic planting of the old Europa and the Thunberg Daylilies. The two clumps at the left are of Estmere and Gold Dust, two semi-dwarfs growing from one to two feet high. On the opposite page, the three blooms at the top are of Chengtu. The single bloom at the far right is Taruga which, with Wau-Bun, just below it, grows two to three feet tall. In the lower left corner is Mikado, one of the newest, with a large mahogany-red blotch on each petal.

Daylilies—FROM FIELDS TO FAME

by A. B. STOUT

Daylilies are among the oldest of the types of plants cultivated in flower gardens, for two of them, the Lemon Daylily and the Europa Daylily, were grown in Europe more than 350 years ago. Noteworthy improvements during recent years have made them a new and diverse group. Dr. Stout, Director of the Laboratories at The New York Botanical Garden, has been largely responsible for the new enthusiasm these plants have aroused, and his book, "Daylilies," is the authority. He tells what improvements may be expected in the near future.

Daylilies (*Hemerocallis*) have recently become greatly improved and diversified. New and rather distinct wild types have been brought from the Orient, including the dwarf *Hemerocallis nana;* the small-flowered, autumn-blooming *H. multiflora;* the rosy-pink *H. fulva* variety *rosea;* and the tall and unusual *H. exaltata.* These, and the older types as well, have been used in hybridizations which have been followed by selective breeding. Thus many distinctly new classes have been produced which add pleasing diversity to the recognized dependability of the group. Discriminating gardeners who know the newer and better Daylilies rate them among the most desirable and valuable of the herbaceous perennials for flower gardens.

It should be understood that both the wild types and the horticultural hybrids of Daylilies are propagated vegetatively to give clonal varieties rather than true species or varieties which breed true to seed reproduction. All members of a clone are merely branches of one original seedling. The development of garden Daylilies, as for many other perennials, proceeds by obtaining seedlings of merit which are multiplied by division.

A census of the Daylilies reveals that thirteen wild species are now to be recognized and that of the derived seedlings and hybrids there are records of 229 that have been given horticultural names for culture in gardens. That the Daylilies have become so numerous as this will no doubt be news to many gardeners who may still think of them in terms of the two old familiar types, the Lemon Daylily (*Hemerocallis flava*) and the Europa Daylily, (*H. fulva* clone *Europa*).

With few exceptions, the wild species and the limited number of garden types developed in the Orient have been far surpassed as desirable garden plants by certain of the hybrid seedlings that have been obtained in Europe (*Continued on page* 159)

PUBLIC LIBRARY

SUMMER-SET

MENU
Salmon Mousse Ring
Fresh Green Salad
Gooseberry Tart
by Miss Edna Ferber
MENU
Jellied Consomme Madrilene
Casserole of Ham, Chicken and Asparagus
Pineapple and Strawberry Salad Bowl
Cheese
by Miss Katharine Fisher
EMELIE DANIELSON

MENU

Curried Eggs
with Chutney

Asparagus
Moussouline

Fresh Fruit

by
Mrs. George Palen Snow

MENU

Cold Okra Soup

Braised Duckling
Swedish Style

New Potatoes
Iced Asparagus

Vienna Custard
with Strawberries

by Mrs. Eleanor Patterson

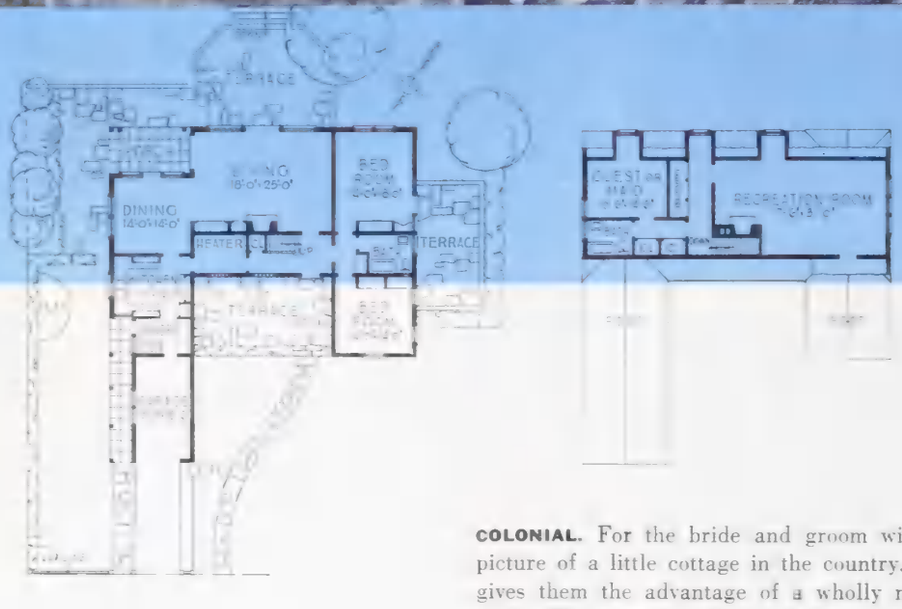
Miss Edna Ferber, celebrated novelist, likes cool menus for warm weather. The table is covered with a pale organdie cloth, embroidered in white daisies. The pottery plates are coral-colored and the centerpiece is of white and gold Italian pottery, filled with pottery fruit. The table was set and decorated by the Little Gallery. The silver is the English rose pattern from the Alvin Corporation. Notice that the covers for four are placed opposite each other.

Miss Katharine Fisher, Director of the Good Housekeeping Institute, plans dinner for four. This table has a cloth of natural linen with silver threads drawn through it. The plates are Empire green, gold-banded, and the crystal glasses, too, are gold-banded. Square crystal candlesticks flank a silver centerpiece. This table setting is by the Ehrich Galleries. The silver is Reed and Barton's charming Jubilee design, suitable in its simplicity to nearly any period.

Mrs. George Palen Snow, Editor of Harper's Bazaar, suggests a delicious outdoor meal. The bamboo table and chairs are W. & J. Sloane's. The pottery plates are decorated with green and white birds. The glasses are green and the table mats are of natural linen, embroidered in green and henna. These are all from Saks-Fifth Avenue. The duck dishes are from Pitt Petri. The silver is the Colonial Fiddle pattern from the Watson Company.

Mrs. Eleanor Patterson, publisher of the Washington Herald, plans a summer lunch. The net cloth, from Mosse, has a lace runner under it. The white and blue plates and the sauce boats, filled with flowers, are from Orlik. Crystal glasses from Olivette Falls. Crystal decanters, in old English silver coasters, Orlik. Crystal lustre is from James Pendleton, Inc. Rogers, Luat and Bowlen's American Directoire pattern in silver is appropriately used.

J. FLOYD YEWELL

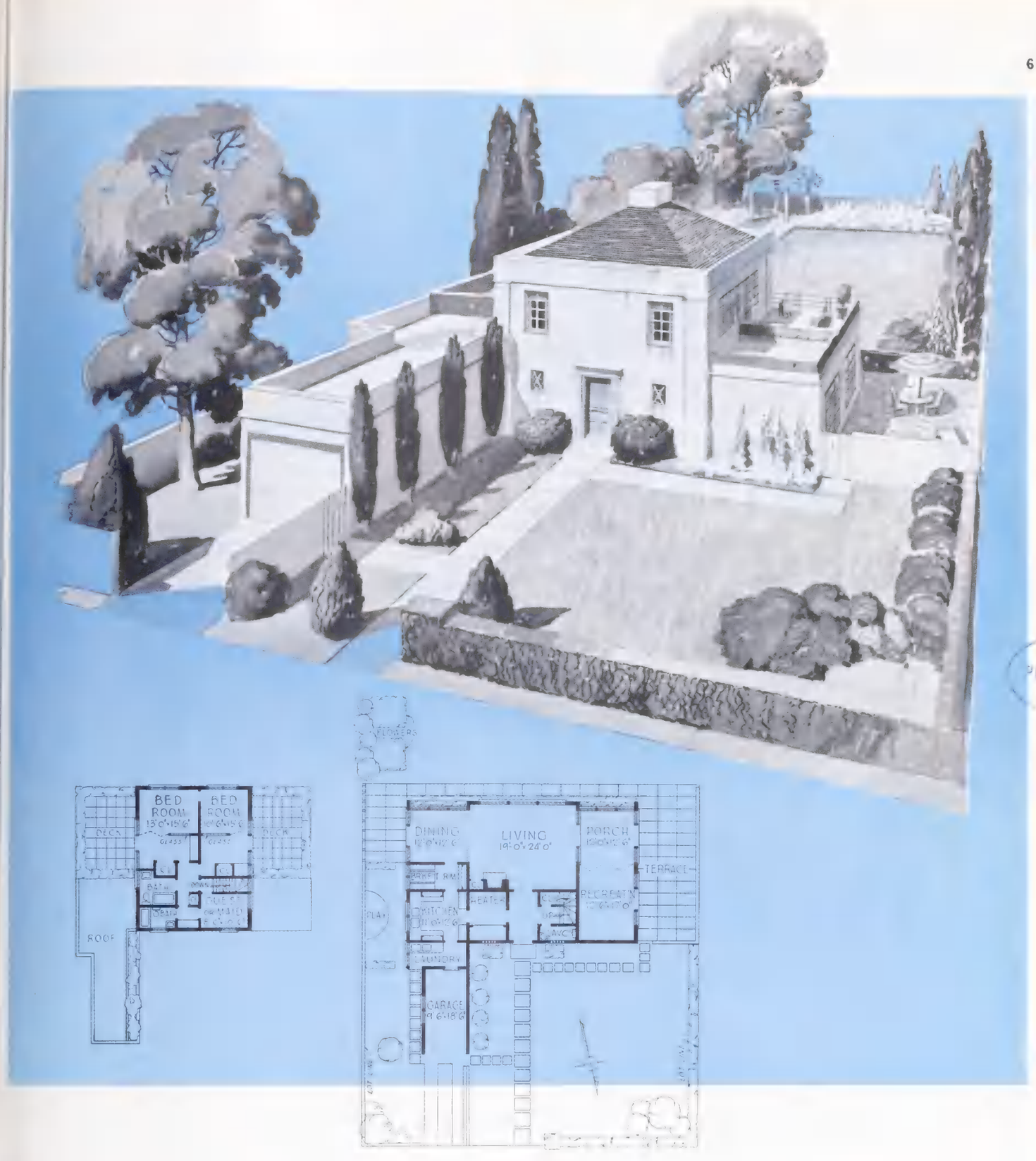


COLONIAL. For the bride and groom with hearts set on the beguiling picture of a little cottage in the country. It carries out the dream, and gives them the advantage of a wholly modern arrangement of the interior. Their garage and the service portion are on the front, giving the entire garden side over to living purposes. There is a recreation room on the second floor, and an extra bedroom for guests or a maid. The house has no basement. You could build it for about $11,500.

COLONIAL FOR COUNTRY

We have selected them for a new bride and groom, but we place no restriction upon the length of your marriage. If you've already passed the wooden wedding day, we think you will still find a great deal to interest you in these two houses which Don E. Hatch, architect, designed for HOUSE BEAUTIFUL. Neither is modern in style, though both are efficiently modern in plan. One is Colonial, the other is Regency, types which appeal today to six out of every seven in search of a dwelling.

The Colonial house is planned for a large lot in the country, facing northwest. Because of this orientation the service and garage are both placed at the front. For the small house, in fact, this is the only practical position for an attached garage since the amount of driveway is reduced to a minimum and the rear of the lot is left free for the owners to enjoy. Though the house on the outside conforms in general to a recognized Colonial type (you see the garden side in the drawing above), inside it is wholly original. This is apparent at once when you find the heater room and laundry on the first floor, evidence that the basement (and cost of excavating) has been eliminated. Heater and fireplace flues are in one chimney, and Mr. Hatch has even found space for storage in his heater room. Modern planning is also revealed by the combination (*Continued on page* 139)



REGENCY IN TOWN

REGENCY. This house was planned for a city lot with a 75′ frontage. It faces north, so that the sunny side is reserved for the garden and living quarters. It has no basement and, like the Colonial house, the heater room is on the first floor. Garage and service end are again placed on the front. The two master bedrooms on the second floor are divided in half by glass partitions so that one portion may be used as a dressing room. This house would also cost about $9,400. Don E. Hatch of New York City was the architect for both houses.

SOAP AND WATER IN HOLLAND

How lovely Holland smells in the spring! How fresh, how invigorating, that smell of ammonia, chlorine, benzine and Sunlight Soap! In through open windows drift the elusive perfumes of Jonquil, Narcissus and Tulip, the potent scents of Hyacinth and Lily, but they drift in and out again, overwhelmed by far hardier odors.

We all know that the Dutch adore cleanliness; indeed, the older I get the more I find myself shuddering at the sight of dirt and dust, and adoring gleam and glitter. Undoubtedly this passion for cleanliness has a sinister source (I once read what Freud said about mere washing!) but whatever causes this passion it's been going on for a long, long time.

But you will no doubt ask: why spring clean in Holland? What fun or sense can there possibly be in washing windows already sparkling, polishing shiny door bells, rubbing up gleaming furniture, beating out spotless rugs and carpets? Why polish silver, brass or copper that shines, wash Delft that sparkles, sharpen knives and scissors that cut, soap off oil paintings which are speckless? Even (as is still the custom in some villages), swill off the rosy bricks of the house itself, when all of these things have been attended to regularly, regularly, regularly?

The result of such a day's labor can hardly be startling! Things look pretty much as they did before the yearly splash. Ah! but the Dutch do not clean for the results. They are not like other people. They clean because they like to clean. And all the psychoanalysts in the world couldn't stop them.

The younger Dutch generation, however, prides itself on not being a slave to cleanliness any longer. This means that they don't give a room *een kleine beurt* (a small turnout) every week, and *een groote beurt* once a month, as well. It means that they use vacuum cleaners and other modern appliances instead of old standbys and that they go into the matter of spring cleaning with a smile instead of with gritted teeth.

But visit Holland this very moment, and you will find yourself in the midst of an avalanche of sweepers, brushes, brooms, chamois skins, pails, stepladders, mops, laundry baskets and protruding buttocks. For going down on all fours is still considered the best way to deal with floors, be they marble or hardwood, and sitting out on the windowsill is still considered *the* way to wash windows and woodwork on the outside.

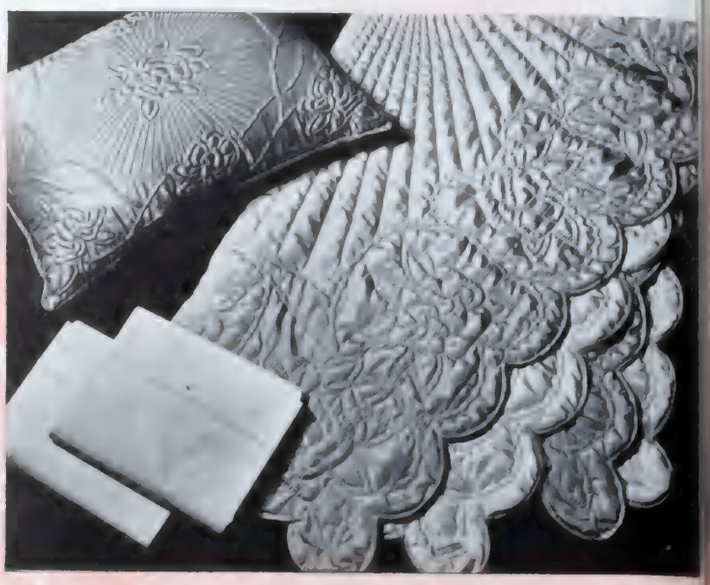
It is all—in spite of the younger generation—just as it was in my own youth. It seems to me now that whenever I came out of school I found a Mientje, Lientje, Keetje, Pietje or Trientje on a floor somewhere, or protruding out of the window, always accompanied, of course, by her beloved pail, brush and chamois.

One day a week at least Trientje, Pietje or Lientje was assisted in her labors by a *werkster*, a cleaning woman. That was a day of a *beurt*. *Een kleine beurt* consisted of carrying all the movable furniture into the hall and then going ahead. A *groote beurt* meant that the heaviest furniture was also lugged out somehow, the drapes taken down, the carpets taken up. Then one went ahead with things in real earnest!

When we lived at The Hague, these werksters were often fishermaids from the coast, who wore sober garments with seventeen petticoats underneath and minute, white bonnets at the back of their heads. Later when we lived in the neighborhood of the Zuider Zee they came from the village Huizen. How well I remember Hendriekje, who would arrive with the 8:30 steamtram. She wore a stiffly starched white (*Continued on page* 137)

by MADDY VEGTEL

A GIANT WAGON-WHEEL, SET WITH TWENTY BULBS AND HUNG HIGH IN THE BEAMS, LIGHTS THIS LIVING ROOM



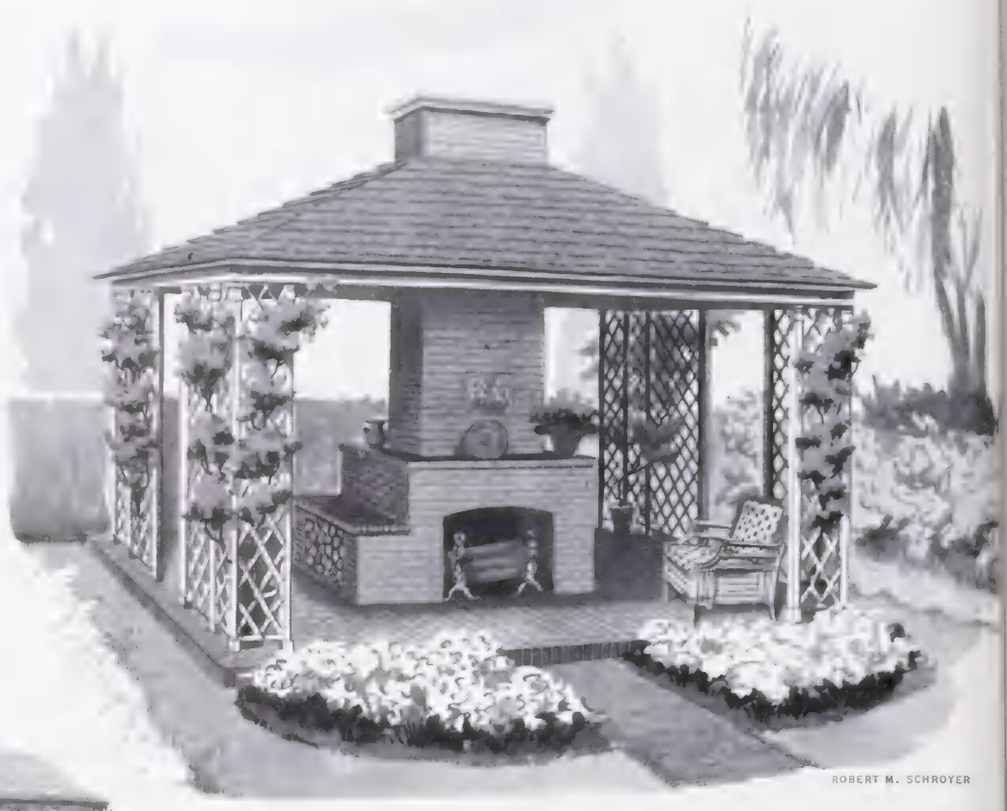
PHOTOGRAPHS BY EMELIE DANIELSON. DRAWING BY HENRY STA

SHELL PINK

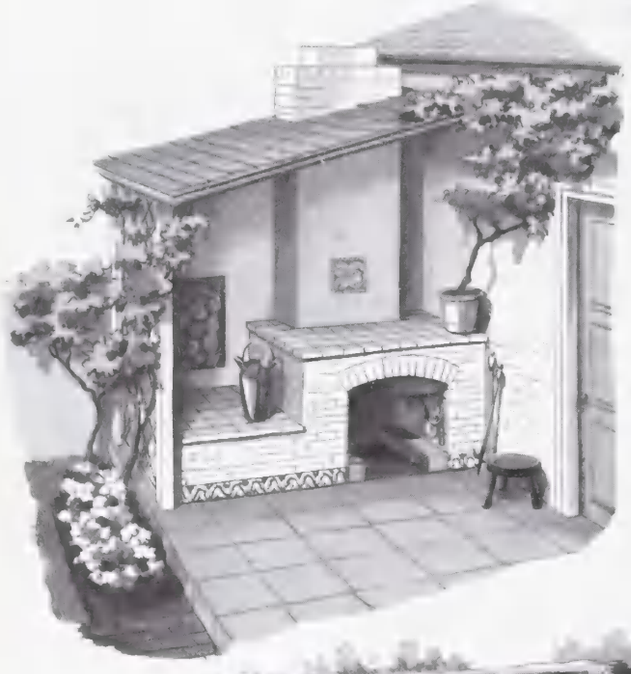
PUBLIC LIBRARY
Burlingame

Not just pink, but a shade with character and warmth, as delicate as sea-flowers, as adaptable as pure white—that is shell pink, the newest color in linens. Here we show you some examples.

- At the top on the opposite page are a quilted taffeta chaise throw and pillow in shell pink, both from Eleanor Beard. The chaise throw is nearly quilt-size. The hemstitched sheets are Utica Percale.
- Reading clockwise, the top group (on this page) shows Wamsutta Supercale Sheets with scalloped edges. Underneath is a spun silk blanket-cover and pillow case, both lace-edged; in the lower corner a small pillow, also covered in spun silk; and above, full-sized pillow slips. All these come from Carlin Comforts.
- Below, diagonally striped North Star blankets—in shell pink, of course; and Wamsutta Supercale sheets, eyelet-embroidered. Under the sheets, a blanket cover banded with starched organdie insertion, from Léron.
- Lower right, a sheet, blanket cover and pillow slip of shell pink silk with satin appliqué. These also all come from Léron.
- Lowest photograph, white sheets and pillow slips, all bordered with myriads of tiny pale flowers. The quilt that matches the set looks like a field of little roses. All these things come from Mosse.
- Below, opposite page, is a shell pink bath towel spread out over a shaggy cotton bath rug from McCutcheon. The bathroom set of glasses from W. & J. Sloane.
- Center, shell pink Martex bath towels. The bathroom hamper that matches them in color is from W. & J. Sloane.
- Farthest left, North Star's Nocturne—a lightweight summer blanket in shell pink. The blanket cover of fresh pink and white dotted Swiss is from McCutcheon.



ROBERT M. SCHROYER



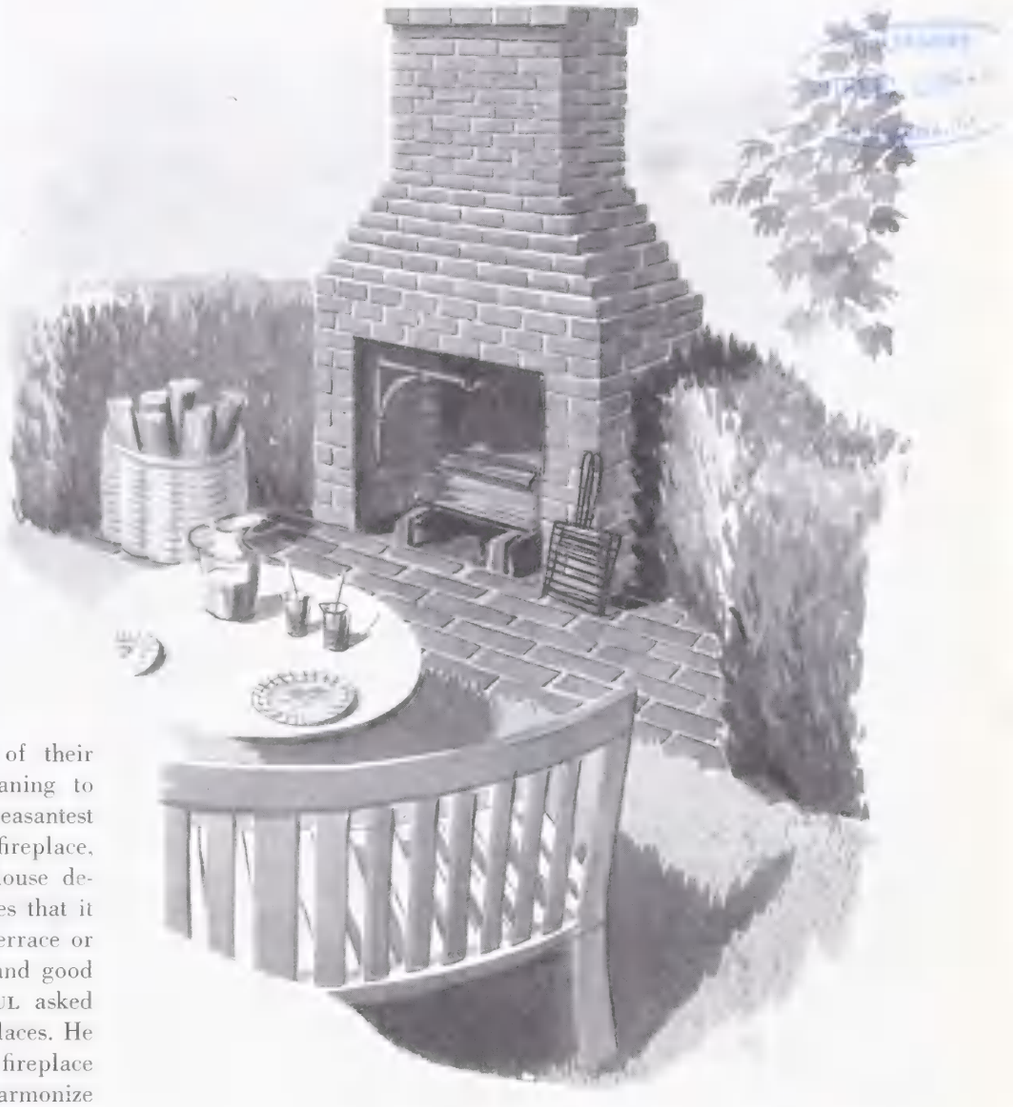
Designed not alone for the friendliness of an open fire on cool evenings, but as a decorative part of the garden when there is no fire, this open shelter serves many purposes. To the left of the hearth is storage space for wood, and on the opposite side of the chimney is a warming oven and barbecue. For such warm climates as southern California and Florida, where outdoor living is made much of and hospitality mellows with the weather, the design of the open fireplace takes on special importance. Always, as in these examples, it should suggest an architectural character of its own which is still consistent with the house it serves ■ This essential kinship with the house is most clearly suggested by the terrace fireplace at the left. Simpler than the others, it lacks nothing in invitation to relaxation ■ The scheme below is suggested by the inclosing garden wall, and graces its corner well. A barbecue oven is provided to the left of the main hearth and a storage bin for firewood at the right. The pergola above and brick platform below unify the whole.

The Fireside IN YOUR GARDEN

FOR THE SPECIAL FUN OF OUTDOOR LIVING, CALIFORNIA SUGGESTS THAT YOU SEPARATE HEARTH AND HOME

BY THE grace of climate and the ingenuity of their architects, Californians have given new meaning to the expression, outdoor living. And one of the pleasantest features of this outdoor living is the open-air fireplace, nowadays almost a commonplace in California house design. Californians live so much outside their houses that it is natural for them to include somewhere on the terrace or in the patio this sure aid to hospitality, comfort and good conversation. Knowing all this, HOUSE BEAUTIFUL asked a California architect to design your outdoor fireplaces. He would know, we felt, not only the way the outdoor fireplace is used in warm climates but how to make it harmonize with the design of the whole place. And this is just the kind of fireplace that Ralph C. Flewelling has designed, as you can see by the sketches on the opposite page and the lower corner of this one. Three of these are conceived as part of a wall which may inclose terrace, garden or patio near the house. They are designed as part of the house picture and although they are planned for use they are also highly decorative. The fourth one is placed in the center of a garden house. But this, too, is to be thought of as a definite part of the garden scheme, an architectural feature that must be in key with its setting.

There is no good reason why any of these California designs should not be built outside the west, and we recommend them highly for other parts of the country. It is still true, however, that in the east the outdoor fireplace is more apt to be built for purely utilitarian purposes. It is more associated with eating out-of-doors than mere conversing. Its contours are shaped by use rather than by fancy or architectural manners. This kind of fireplace can be put anywhere on the grounds and will, if it is to be the focus of true picnicking, be placed at some distance from the house where it will be a part of the natural landscape rather than the gardens. Of course in truly rural parts it can have a natural setting and yet be near enough the house to serve as a convenient adjunct to the kitchen. And it is this kind of fireplace that is pictured at the top of this page, the kind that anyone with a little Yankee (*Continued on page* 107)



While the other four outdoor fireplaces pictured were designed with California's climate in mind, that above was planned for any part of the country where picnic possibilities rather than the more decorative virtues are to be considered. Surely this one is comely enough for a garden, but would be serviceable in any favored woodland spot. Furthermore, it works. Precise directions for its building are given, together with diagrams, on page 107. And the kind of meal it will turn out is discussed in the accompanying text. ■ A fourth design from California is shown below, breaking the length of a terrace wall. A wood bin and a spacious warming oven flank the fireplace.

NEEDLE POINTERS

FROM MRS. EDWARD SCHOFIELD TRAVERS,

WHO PAINTS WITH HER NEEDLE AND THREAD

The members of their little parish on the Hudson are devoted and generous to their friend, Mrs. Edward Schofield Travers, who is the wife of the rector at Rhinebeck, New York. Mrs. Travers boasts that the wife of a clergyman can find a use for anything, although skeins of beautifully colored wool, left over from needlepoint, almost baffled her.

Then she began making her own needlepoint patterns, because designed pieces are very expensive, and working them herself, of course for her friends. The result was needlepoint pictures—individual and entirely personal to each who receives one because Mrs. Travers designs every picture very especially for that particular friend.

For Mrs. Vincent Astor, she made the knitting bag photographed in this page. On it she painted with her needle the Astor garden, blooming in pinks, blues, and yellows. The border is French blue and gray.

The little footstool on the opposite page was another present (Mrs. Travers never duplicates a pattern). And next to it is the Astor crest, which she did for Mr. John Jacob Astor at the time of his wedding, and which now hangs proudly in the nursery.

Almost all of her pieces have humor—a rare quality in needlepoint. The pair in the second row opposite are landscapes in wool, done for Miss Laura Delano. The one on the left is her house in winter, with the Catskills and the Hudson in the background. On the right is Miss Delano's house in summer. And, not shown, is the companion piece to these two, which is also their introduction. This was done in 1932 when building prices were so prohibitive that Miss Delano felt sure she would never have anything but her land. In Mrs. Travers' picture, the road is laid, the grounds finished, and the house is coming down on wings over a rainbow of hope—a picture that turned out to be a prophecy! They are framed in dark blue or black glass.

The sofa pillow commemorates the engagement of Virginia and Thatcher, on December 17, 1932. Thatcher complained so bitterly at the length (*Continued on page* 128)

Mrs. Travers stitches

The Astor garden blooms in needlepoint

A gay footstool

A sampler of the Astor crest

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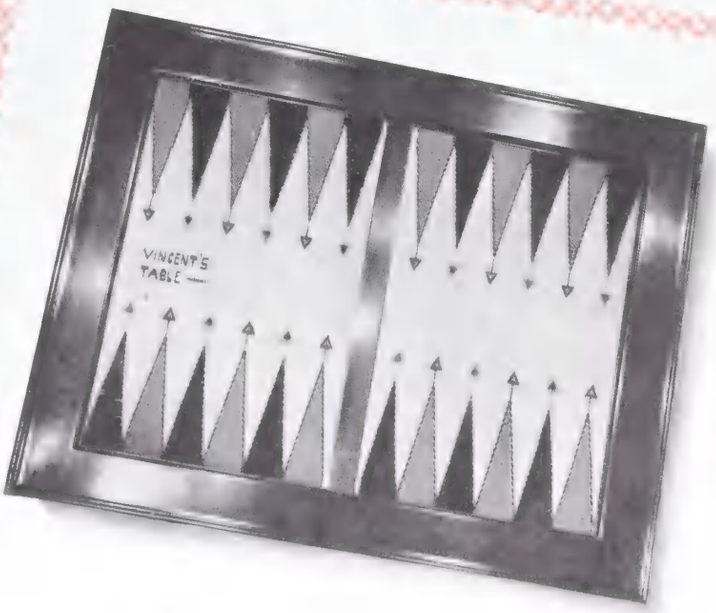
Miss Delano's house in winter

The house stitched in summer

Cupid on Fifth Avenue



For Mr. Vincent Astor's backgammon

EMELIE DANIELSON

BREAKFAST FOR TWO, WITH WHITE POTTERY DISHES AND DARK BLUE LINEN MATS. THE FABRIC ON THE CHAIRS IS BLUE AND WHITE GLAZED CHINTZ, AND THE FURNITURE IS NATURAL FIRWOOD WITH A WAX FINISH, DESIGNED BY TOMMI PARSANGER. ALL FROM RENA ROSENTHAL

HOT BREADS BEGIN AT HOME

AND YOU NEEDN'T BE A CHEF TO MAKE THEM

SHEILA HIBBEN

WOMEN, even the least guileful among them, know well enough that nothing in the world gives a man the illusion of being cherished half as much as serving him hot breads. What lots of women don't know, however, is that most hot breads are ridiculously easy to make—a jealously guarded feminine secret, which has ended by acting as a boomerang on the ladies. For, so carefully has the myth of great labor been built up around bread-making, that it is now wives, as well as husbands, who are taken in by the hoax. And even now, if I thought a single male eye would linger on this page, I would never, never let the girls down by admitting that popovers and biscuits take about as much time and skill as is required in the slicing of a loaf of store-bought bread.

More and more we are adopting other people's cooking, and yet half the time we spoil the savoriness of their dishes by serving unsuitable breads. What's the use of learning to make a Southern vegetable soup—thick with corn and okra—unless we complement it with the South's own corn sticks? Or, for that matter, what are fresh greens boiled with bacon, if they are not eaten with some kind of corn bread?

Here is a recipe for corn sticks, taken from a notebook which has been in one Virginia family for near on to ninety years, which means that even before the news of the Alamo had reached Richmond, Virginians had been buttering these muffins—crisp and brown on the outside, soft and melting within.

CORN MEAL STICKS

2½ cups white corn meal	2 eggs
1 cup boiling water	1 teaspoonful soda
1½ cups buttermilk	1 teaspoonful salt
1½ tablespoonfuls melted shortening	¼ teaspoonful baking powder

Mix cornmeal and salt without sifting, and mix in the boiling water. Add buttermilk, shortening and well beaten eggs. Sift in the soda and baking powder, and fill iron corn stick pans, or muffin pans. Bake in a hot oven (400°) and serve on a hot platter immediately. The corn stick pans are found anywhere in the South, or in the better housefurnishing shops of Northern cities.

There is certainly no more delicate ground than that which surrounds any discussion by Americans of their native corn breads; and hearing a Rhode Islander and a native of Connecticut argue about johnnycake, you wonder whether the two words are even spelt the same way. It is generally agreed (certainly by the Rhode Islanders) that real Simon-pure johnnycake ("journey cake," the Puritans had it) was God's gift to the South County of Rhode Island, and that the grayish meal used in those parts is the authentic ingredient. The recipe which follows is South County, all right, but make it of any meal you have at hand, and it will turn out mighty good.

RHODE ISLAND JOHNNYCAKE

2 cups corn meal	¾ teaspoonful salt
1 tablespoonful shortening	boiling water

Heat the meal in the oven; take it out and add salt and enough boiling water to make a stiff dough. Mix in the melted shortening and beat hard. Heat an iron frying pan very hot, grease, and drop on the cakes far enough apart to keep quite separate. Turn and fry on both sides to a golden brown. Split open and butter before sending to the table. Serve at once, while they are still lusciously hot.

With all the rampant sectionalism among us, it's a blessing that at least the country is united as one man in demanding hot biscuits with its chicken fricassee. Come to think of it, is there anything more really savory and mouth-watering than this combination, which every state and county claims as its own? The biscuits, of course, must come to the table hot as blazes, and preferably split open and buttered.

BISCUITS

2¼ cups flour	3 teaspoonfuls baking powder
¼ cup Crisco	1 teaspoonful sugar
¼ cup butter	milk
½ teaspoonful salt	

Sift dry ingredients together. Mix in the shortening and add enough milk to make a stiff dough, working as little as possible. Roll out to ¾″ thickness, cut with a biscuit cutter and prick with a fork. Put in baking tins and set aside for half an hour before baking. Bake in hot oven and serve at once on a hot plate.

Here is a popover recipe which nobody can say is wrong, because there isn't any standard for what's right in this kind of a popover—I having invented it myself. It's fine when friends have telephoned they are coming for tea, and there is nothing very interesting to give them. The paprika and cheese give these popovers just the right kind of surprise flavor, better in the afternoon or for luncheon than for a breakfast bread.

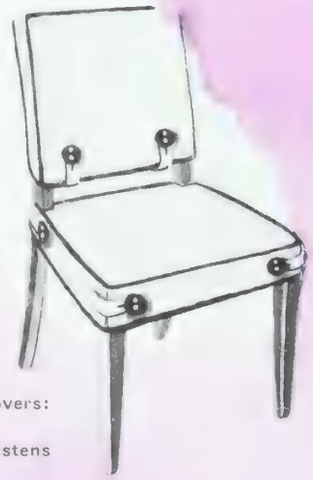
CHEESE POPOVERS

1 cup flour	2 eggs
¼ teaspoonful sweet paprika	1 teaspoonful grated dairy cheese
⅞ cup milk	

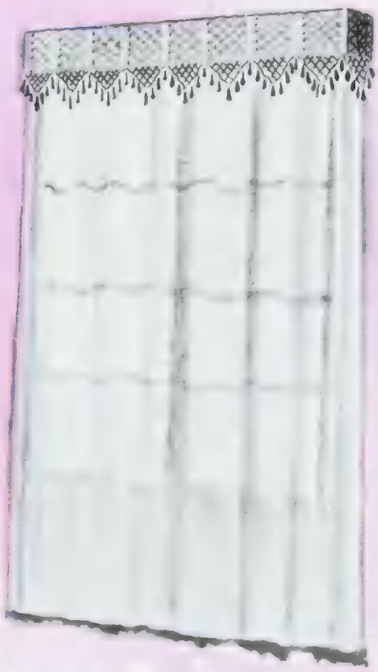
Mix salt, paprika and flour; add milk gradually, beating to make a smooth batter. Beat whole eggs until very light and add to mixture. Add cheese. Beat 2 minutes with Dover beater, and half fill very hot, buttered iron muffin pans. Bake 30 minutes, beginning with oven at 450°, and decreasing gradually to 350°, as popovers begin to brown. Serve immediately.

Man may not live by bread alone North of Mason and Dixon's Line, but he comes darn near doing it in the deep South. In Charleston, as everywhere else in South Carolina, rice gets into practically all the cooking, and the breads are no exception. This old-fashioned bread is still a favorite for breakfast and (*Continued on page* 134)

Summer Comes Through



Bright ideas for summer slip-covers: This one, of white sailcloth, fastens on with flat blue wooden buttons.



New notions for cool windows—a crocheted tester valance of white string. Lord and Taylor display several of these windows.

Tropical bamboo, in chevron strips, frames a wide window, with clip-board shade and curtains woven of Cellophane and cotton.

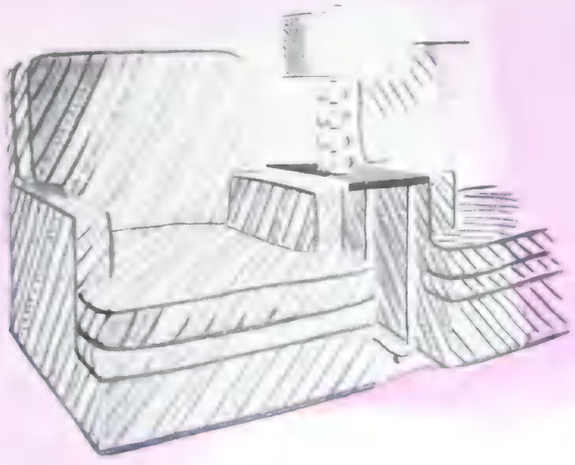
A summer dress for a sofa: Gingham for the cushions and flounce, with plain colored cotton used for the back and the arms.

Your Windows

ROBERT M. SCHROYER

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

Coolness plus formality: the valance board curves out, topped with crystal plumes. The curtains are Celanese. Bands of ivy-patterned wall paper outline a window at the right. The rings are green, the white curtains green-piped.



For a pair of chairs—striped pique slip covers, used diagonally, so that the stripes on the chairs slant smartly away from each other. Plain glazed chintz covers a slipper chair, and for gaiety, the accordion pleats are in a contrasting color, like the cording that trims it.

When your grandmother bought silver in the sixties, the shop she bought it in looked like the picture above. When you buy silver for a bride today, you choose it in the sort of shop that is illustrated on the opposite page. The backgrounds change—but the silver doesn't. Sterling silver will always be sterling. "Antique," the pattern at the left below, has simplicity without severity. From R. Wallace and Sons. "Royal Windsor," below right, is Georgian in feeling, with the elaborate yet graceful design typical of eighteenth century elegance. From the Towle Manufacturing Company.

PRESENTS FOR FUTURES

PUBLIC LIBRARY

The chest of fifty pieces of silver, at the left above, is a service for eight, in the "Eventide" pattern, which is a modern design at once gracious in feeling and unusual in design. One of its chief charms is its adaptability. From the Gorham Company. The chest at the upper right is filled with silver which is a complete service for six. The chest itself is of walnut with a rust-colored lining. The silver is the "Orchid" pattern, a modern design of great distinction, with orchid blossoms and their leaves for inspiration. From the International Silver Company. Either chest is a wedding present of lasting value.

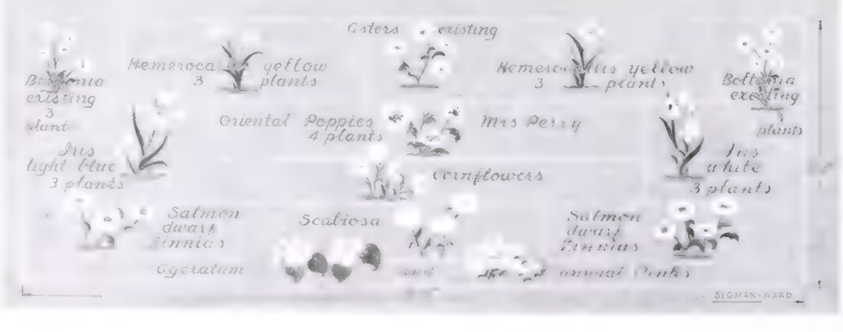
SUMMER-PLACE GARDENERS

by MARY DEPUTY LAMSON

MAY begins the exodus of city-dwellers to open summer houses or week-end places. Most of these temporary homes have been planned to cut housekeeping and responsibility down as near vanishing point as possible, and to make the days in the country a complete rest. Gardening should be planned with the same end in view. The first essential characteristic of a summer-garden plant is toughness of constitution. On the week-end place there will be no one to protect it from drought, insects and disease five days in the week. On the two days the family is there special fertilizers, spray or dust guns, and cultivation in general are all too likely to be superseded by other interests. Even on the all-summer place, the flower bed has too many rivals for attention to be at all sure of sustained care. Plants should therefore be those which will give prolific bloom soon after planting, and continue to bloom heavily throughout the summer in spite of neglect.

Seeds that take from twelve to fourteen weeks to start blooming, just before the place is closed for the winter or the frosts come, will hardly be worth the time, room and labor they require. The same thing is true of those which bloom for only a few days or a week or two, or produce so sparingly that great quantities are needed for any effect. Slow-starting or tender plants that have to be started early indoors (Heliotrope, for example) can be had only from a local greenhouse at considerable expense, or started in flats on the city window sill with an altogether disproportionate amount of labor both in growing them and transporting them safely to the country. They should be reserved for the summer place where there is a gardener at hand from early spring till late fall. In addition to being rapid-growers, prolific and hardy, all the flowers on the small summer place should be good for cutting. The week-end house takes on a lived-in air immediately if a few minutes work on Saturday morning can provide casual bouquets all through the house with no need for further attention to keep them fresh and thrifty. Good cutting flowers are those that last well in water without any greater attention than cutting the stems and putting in fresh water daily, that have stems long enough and strong enough to arrange properly, and whose colors can be combined both with each other and with the decorative scheme of the house.

The flowers which answer all the requirements of the new summer garden best are annuals—that is, those which bloom from seed the first year, and do not live over winter. Even in this relatively easy class, however, the choice should be restricted to those that germinate quickly, bloom heavily in a few weeks after planting, and continue to bloom heavily for at least a month. A few may be included which need a longer period before starting to bloom. (*Continued on page* 136)



Mrs. Lamson has planned two beds for this summer's place. And if you have it next year, too, she shows you next season's plan with perennials you must plant this year to flower next. The upper plan in each case is for this year and the other for 1937. When plants are indicated they are to be bought from the nurseryman. In other cases, you buy annual seeds. One packet will fill each space.

The PRACTICAL GARDENER

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Here are the ingredients you need to keep plants healthy. The group just at the left is for spraying; the other is for dusting. The text gives you all the information necessary about mixing them, and about commercial remedies which are procurable

THE MEDICINE SHELF

by MRS. JAY CLARK, JR.

INDISCRIMINATE dosing is as bad for plants as humans, and horticultural remedies are helpful in the degree that understanding governs usage. There are no cure-alls for one and every complaint. Failure to cure or control is usually due to lack of knowledge as to the particular remedy which will work havoc to bug or blight. Unfortunately new troubles continually arise, not easily classified among those already familiar. They appear immune to our most frantic methods of elimination, and devastation results. Sometimes these ills become permanent menaces until a measure of relief is discovered. Again they disappear as mysteriously as they came. The good gardener is always an optimist at heart. A calm survey of what will probably be needed, immediate acquisition of the remedies, and an early start in their application, often before any need is apparent, will contribute to the summer's peace.

The troubles of the garden may be divided into two classes. The first is the mildew, rust, blight, blackspot category; the second, the beetles and worms and flies and grubs, plus the unknown devils that fly by day and eat by night, invisible and accursed. There is no universal panacea for any of these woes. It is a question of studying remedies for both catastrophes.

Most of these physical ailments come from plant germs of trouble, the fungi, which attack when conditions are suitable. Such conditions may be caused by plant anæmia or general weakness; oversupply of food and moisture; crowding in tenement fashion; absence of sufficient plant vitamins or potash fertilizers. It all sounds very human, doesn't it? And the best welfare work is prevention of such detrimentals from the start. The old dictum of the gardener, "Get your garden clean and keep it clean," is a good one to follow. Eradicate weeds, which are frequently disease hosts; burn queer-looking leaves and twigs; watch the proper balance of fertilizers (consult *Plant Diets* in the Practical Gardener, HOUSE BEAUTIFUL, March), stir the soil continuously. Withal stand ready with the proper remedy for any suspected ill. Sulphur, lime, copper sulphate, soda crystals are the ingredients of the usual medicines, combined in varying proportions.

The most familiar, known in this country since its introduction from France in 1885, is Bordeaux mixture, a 4-4-50 dose, four pounds copper sulphate, 4 pounds chemical hydrated lime, and 50 gallons of water. The usual method is to buy it in powder or paste form to be dissolved in water, but where large quantities are needed the amateur sometimes procures the makings and proceeds with his own brew. A difficult labor, dissolution is slow and uncertain and, like Seidlitz powders, each component must be separately prepared with a final union. Then the spray should be used within a short time of mixing for best results. If the personal touch is really desired, much easier of preparation is the Burgundy mixture, for even in the preventive measures the two wine provinces have always been trying to get the better of each other. Whatever may be the appraisals as to the respective merits of Barsac vs. Beaune, there is no disputing that fungicide of Burgundy is more adaptable for home manipulation and furnishes an admirable substitute for the Bordeaux.

It differs from the latter in that soda crystals are employed in the place of lime with much easier solubility. Take one pound of sulphate of copper, one and a quarter pounds of washing soda, and ten gallons of water. Dissolve the copper in seven gallons of water, add the soda in the remaining three. Pour the soda solution into the copper one, and stir well. While it is always best to mix only enough for immediate needs, this spray will bear standing better than Bordeaux, and provides a most efficient fungicide with which one can ward off mildews and rusts, or all fungous troubles. The soda cure for mildew is an old idea seldom taken with the seriousness it deserves, yet it is found in many of the deterrents. *XL ALL*, an English production of great merit, combines it with nicotine to the detriment of the plague that comes from within and the pest that attacks on the wing. Always notice the content statement on bottles or packages. Much information is gleaned that way.

It would not do to imply by silence that spraying is the only method of disease control. (*Continued on page* 161)

PRACTICAL GARDENER

TENANTS FOR YOUR GARDEN POOL

by EMILY SEABER PARCHER

MY FIRST desire in making a pool was to have a miniature pond to surround with delicate fern fronds, stiff spires of Iris, and many brightly colored rock plants. But I had not been long imbued with that idea before I began to realize what a detriment stagnant water might be. I must have goldfish, everyone told me, for goldfish eat mosquito larvae and other water nuisances. I had always scorned goldfish—as pets. A fish as a pet! But if they kept the water clean . . . Before I knew it I had bought the goldfish. But our pool was small and had no outlet. The hose just reached. Were we—that is to say, was I—to change the water every week by hand? No. There were water plants, they said, and scavengers.

So then I began. I went into the matter in detail. From objects of scorn, goldfish (and their environment) graduated to one of my chief interests. I even sent their love to my family and friends whenever I wrote.

Some people, in making garden pools, only want a tiny indentation of concrete (filled with water of course, and one or two fish) for a purely decorative feature of some part of their garden. No sand or earth at the bottom: no plants. Needless to say, for goldfish this is not the most desirable home. Other people have deeper pools with rare Lilies in tubs and perhaps a group of decorative aquatic plants. This is a better environment for goldfish: but even here the fish will prefer the base of the plants to the more—or less—clean bottom of the pool. For really ideal living conditions, nothing can be better for goldfish than the pool which simulates nature: from six to ten inches of rich earth, covered with two inches of clean sand (to keep the mud from roiling the water) and planted with a variety of water plants.

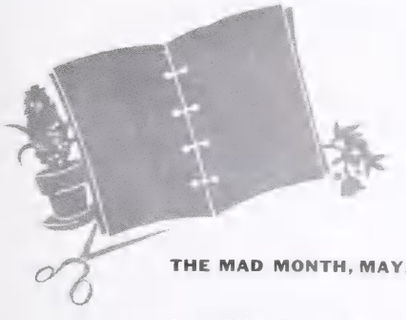
The first and most important of these are the oxygenating plants, which absorb impurities and liberate oxygen, thus making what is known as a "balanced pool." Goldfish need oxygen as much as humans do. In an indoor aquarium where fish are apt to be crowded, they will die without enough of it. Outdoors, in even the smallest pools there are apt to be fewer fish, and hence more water and greater air surface. Still, the submerged or oxygenating plants are necessary. And not only do they make the environment much more natural for the fish, but they are lovely and graceful in themselves.

The better known varieties are the leathery deep-green Anacharis, the feathery Cabomba, which the fish enjoy nibbling, ribbon-like Vallisneria and Sagittaria. All four plants propagate readily both in sun and shade. The first two will grow by merely throwing them in (*Continued on page* 157)

HARRY G. HEALY

Here are two pools of different types planted with the sort of material that makes a happy home for fish. Oxygenating plants are the most important (the article tells about them), you require other plants to serve as food, and scavengers to make sure that everything is kept clean and neat. In balanced pools like these running water is unnecessary.

MAY SCRAPBOOK



THE MAD MONTH, MAY. MADDEST OF THE GARDENER'S YEAR. WHEN THE FULFILLMENT OF SPRING MEETS THE PROMISE OF SUMMER, AND YOU FRANTICALLY JUGGLE NECESSARY TASKS TO KEEP THEM GOING IN GOOD BALANCE

PLANT DIVISION Aside from purposes of propagation, perennials need dividing from time to time to eliminate old growth which is choking out the younger shoots. The fact that the subjects of the hardy border are called "perennial" does not mean that they are eternal. The life of the average one, unless aided toward continuous health, is four to five years. There are exceptions, but the statement holds good for many. The late bloomers are usually those whose crowns die out after flowering and new growths push up around them. These should be divided each spring before they have attained any appreciable size. Such are perennial Asters; Gypsophila; Chrysanthemums; Hemerocallis; Lythrum; Phlox; Boltonia; Pyrethrum; Helenium; Physostegia; Monarda, so-called weedy plants whose clump centers become woody and lifeless. Divide them every year. Dig the plants up carefully, place them to one side, and give the ground a good dressing of fertilizer, stable manure, bonemeal, sheep manure, Vigoro, Loma—whatever is preferred—digging it in from 15 to 18 inches deep. Divide the plants by cutting clean through the clump with a sharp knife or spade. Do not make the division too small, replant at once and water well and frequently. Iris is separated every two or three years according to growth, carefully cutting the rhizomes in pieces, each with a root development and leaf shoot. This is done in August. Consult *Garden Maintenance* by Ortloff and Raymore.

MULCHES These protective coverings of plant areas serve various purposes. They conserve moisture in the soil, keep the weeds down, lessen needful cultivation, besides adding appreciably to the neat appearance of the garden. The materials most in use are peat moss, buckwheat hulls, lawn clippings and, for areas requiring sour soil, pine needles. There is another which aids as an insect repellent—tobacco stems. In the vegetable garden the low-growing, flowering plants that are attacked by aphis, such as cucumbers, melons, peas, squash, tomatoes, are protected by covering the ground close around them with a thick layer of broken tobacco stems. Put them on as soon as the plants are a couple of inches high, and add gradually as they grow, until there is a permanent coating on the ground of at least two inches. Keep moist, as the aroma is what the insects do not like. In the flower garden use them in the same manner for Nasturtiums, Drummond Phlox, Sweet Peas, and on the Rose beds to annoy the bugs. A certain amount of potash present adds a fertilizing agent.

DISBUDDING This is a garden process of removing some of the flower buds from the plant in order to secure fewer, more perfect specimens. Roses, Chrysanthemums, Dahlias and Peonies are the varieties usually treated in this manner. How drastic the procedure shall be is determined by the number of blooms desired. For one large central bloom all side buds are removed; for several flowers of medium sizes half of the buds are allowed to remain on the plant. Roses should have all but the terminal flower buds removed by pinching, for by breaking out these secondary buds large and beautiful blooms develop from those left. For Chrysanthemums remove the terminal bud of each plant to check its upward growth and make it bushy. Later in the season remove two-thirds of the flower buds to encourage large bloom when desired. Peonies and Dahlias are treated in the same manner. Usually the flower buds of these plants appear in groups of three, and the two side ones should be removed. With Dahlias when the stems carrying the remaining buds become six or eight inches long, leaf buds are produced at the base of the leaves. Remove them to prevent the plants from becoming too bushy.

BULBS From house to garden: a great yearly waste takes place in the disposal of the various bulbs which have been used for indoor forced bloom. While their vitality has been sapped to such a degree that it is not possible to use them again for house bloom, if put outdoors they will recuperate enough to produce adequate bloom another season. (With the exception of the paper white Narcissus, *N. polyanthus*, and the Chinese Lily, *N. orientalis.*) Leave the forced Tulip and Narcissus bulbs in the pots in some light storage place, giving a minimum of water until the foliage turns yellow and ripens. Then remove the bulbs from the soil, dry them off and store in a cool place until fall when they are put into the ground. Plant them rather more deeply than those which have never been forced. The Lilies-of-the-Valley grown for house use during the winter may have the pips separated, and put this spring into the garden, giving each root 3 to 4 inches of its own. If Calla Lilies have blossomed indoors they will need the summer to gather strength for further blooming, but the pots may be sunk in the soil at the pool's edge, and late in the season a flower or two may appear. Freesias and Zephyranthes can be forced season after season if given a few months rest, and allowed to be dormant until mid-summer. Put the Easter Lily bulbs also in the garden.

PORCH BOXES The soil used in porch boxes must be rich, for the drain on its resources is great. A good mixture is the following. One part rotted manure to three parts soil, with a quart of bonemeal added to each bushel of soil and fertilizer. Or mix thoroughly your favorite (*Continued on page* 163)

ADDITIONAL NOTES FOR THE PRACTICAL GARDENER WILL BE FOUND ON PAGES 108, 133 AND 139

LAKES
MADE TO ORDER

AN ARTIFICIAL LAKE AND A WATERFALL WITH ITS OWN RUSTIC CABIN, MADE ON LOW GROUND NEAR CHICAGO

JESSIE TARBOX BEALS

by MARIAN CUTHBERT WALKER

WITH a stream, a few springs or even a well you have the makings of a lake. There is more to it than just letting the water pour into a lowland on your property, but the engineering problems are not so great that they may not be worked out inexpensively. The photographs show a delightful man-made lake, filled from a waterfall which Root and Hollister, landscape architects, worked out for Mr. and Mrs. E. K. Hardy at Barrington, Illinois. On pages 110 and 111 are other photographs of artificial lakes. Acquiring one of your own is not a venture to be entered upon lightly and without full consideration of a number of contributing factors.

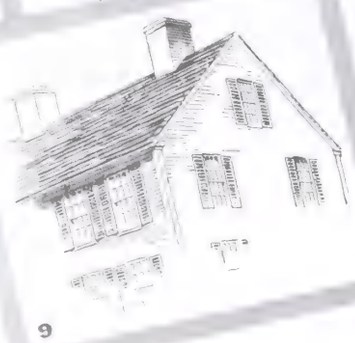
This lake of yours will need imagination for its complete picturing. Not fully developed, with cool coves and the dark shadows of overhanging trees, will you see it first. Instead, its introduction will be as a lazy stream drifting over the green of a low meadow, or as a thread of water seeping through the rich vegetation of a bog. Indeed, places like these you will probably pass by in scorn in those early days of your searching. But later you will come back to appraise them with a fuller understanding. After a time there will be crystallized in your mind just what are the qualities you are going to require from this lake which is to be created for you from some such unpretentious flow of water.

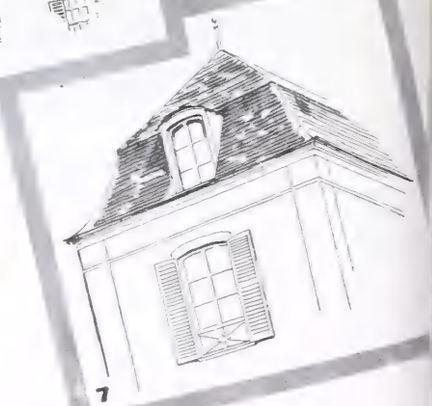
Is it to be a place to (*Continued on page* 110)

ROOF TYPES

1. The common hip roof as used on Georgian houses. Here it is shown with metal as the surface material. 2. The Regency hip, growing more popular with the revival of interest in the Regency style. 3. The Dutch gambrel, a common type which is often ruined in appearance by the addition of a shed dormer. Notice the curve of the eaves over the porch. 4. The monitor roof so often seen in New England. 5. The salt-box type, also very New England, but often seen in New York State houses.

6. The ordinary gambrel roof gives plenty of head room in the third story of the house. The trick is to secure the correct proportion between the two slopes. 7. The double hip, often used on French houses of the manoir type, with a graceful line that should never be exaggerated by fancy curves. 8. The English hip roof with tall chimneys. 9. Most common roof of all, the gable.





J. FLOYD YEWELL

PATTERNS FOR THE TOP OF YOUR HOUSE AND, AT THE RIGHT, CORRECT METHODS OF LAYING NINE DIFFERENT TYPES OF ROOFING MATERIAL

THE style of your roof depends, of course, upon the style of your house, and on the opposite page are nine of the fairly well-known types. But the construction of your roof depends upon the kind of material you choose. It goes without saying that good construction here is vital since the roof must protect you not only against rain and snow, but against heat and cold. There are three vital points to be watched:

Insulation is essential to prevent the penetration of the sun's heat in summer and the loss of heat in winter, for the roof is the most vulnerable point in your house. Any of the insulating materials can be used for this purpose. Ventilation of the attic space is also necessary to provide for an exchange of hot air and night air in summer.

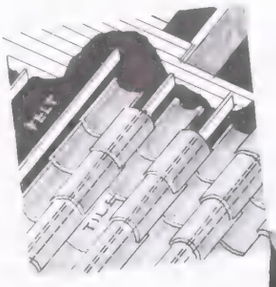
Flashing at every junction of different materials or surfaces is imperative. Flashing is sheets of metal which are placed over these joints to keep out the weather, but most particularly rain. There must be flashing in valleys where roof slopes come together; at the base of the chimney and soil pipes; at parapet walls; where porch joins the house; at the junction of dormers and roof—wherever there is a chance of leakage.

Drainage of the roof is taken care of by gutters that slope to down-spouts that are carried down the outside of the house or in a partition inside. Gutters may be hung from the eaves by metal strips, but are more attractive if built in and made a part of the cornice.

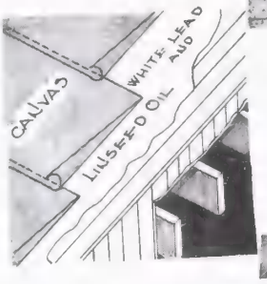
MATERIALS AND HOW THEY ARE USED

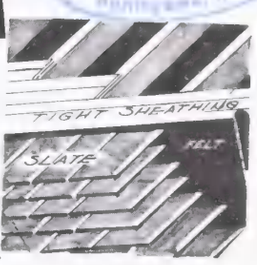
Wood shingles. They are of cedar, cypress and redwood and come in 16″, 18″ and 24″ standard lengths. You may get them machine-sawed or hand-split, the latter being more rugged in texture and also of greater length. The highest grade is the one called "edge grain" which contains no sapwood. . . . *Have them laid this way:* With not more than one-third the total length exposed to the weather, and spaced not less than ⅛″ apart and with joints of one course at least ¼″ away from the joints in the course below. Preferably they are laid on tight sheathing and without building paper, although in humid countries open nailing strips are sometimes used to give circulation of air. The tight sheathing has more insulating value. Nailing is important: nails should be absolutely non-rusting, and there should be two to a shingle. Shingles should not be laid on a roof rising less than 6″ in every foot.

Asphalt shingles. These are made of felt saturated with asphalt and surfaced with minerals. They come in small units of approximate shingle size and also in strips 10″ to 13½″ deep and 36″ long. Their edges are cut in different shapes to resemble shingles. Both the single shingles and the strips come in different colors and weights. There are special shingles with an under surface of cork to add further insulating value: there are others with a coating of cement which gives the shingles greater rigidity and a new range of unfadable colors. Asphalt of three-ply or more also comes in rolls with smooth surface or treated like asphalt shingles. . . . *Have them laid this way:* Over roofer's felt on tight sheathing and with 4″ or 5″ exposure, nailed with two or three rust-proof nails. They can be used on roofs with the same pitch as can wood shingles. Roll asphalt can be used on flat roofs and up to 6″ pitch with special (*Continued on page* 128)

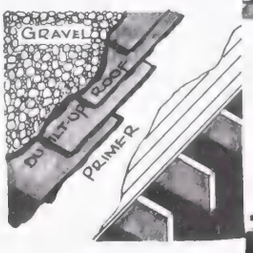


Above, how tiles are laid. Felt over sheathing underneath, with the tiles nailed. Right, method of laying asphalt roof shingles.

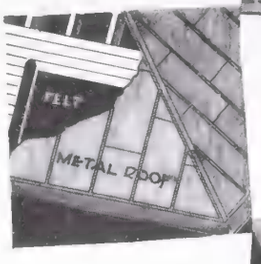




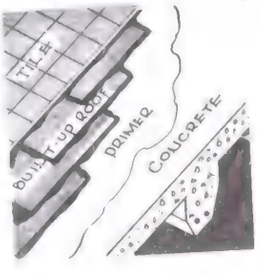
Canvas, above, is used on flat roofs over smooth matched boarding. Right, slate laid symmetrically over felt and sheathing.



Tar and gravel are also used on flat roofs as shown above. Right, wood shingles, commonest form of roofing, applied to nailing strips.



Metal roofing comes in sheets or there are new copper shingles. The seams are part of the effect. Asbestos shingles appear at right.



A reinforced slab of concrete with asphalt primer, built-up roof and tile laid on top.

HENRY STAHLHUT

BALANCED KITCHENS

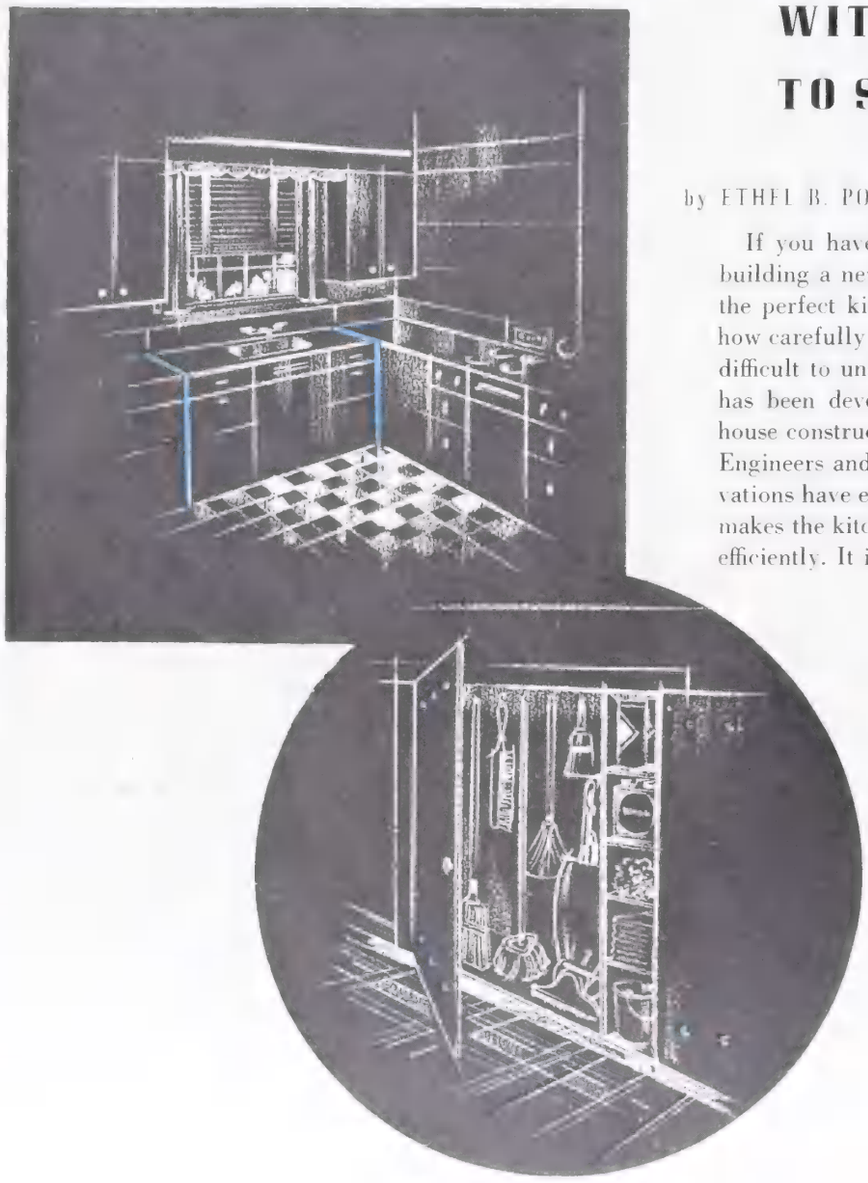
WITH EQUIPMENT PLACED TO SAVE STEPS AND WORK

by ETHEL B. POWER

If you haven't a modern kitchen you would like one. If you are building a new house you will certainly have one. Whether it seems the perfect kitchen to you when it is finished depends largely upon how carefully it follows the latest ideas of planning. The subject isn't difficult to understand, despite the fact that so much theory about it has been developed. Not many women know the technical side of house construction. But all women know how they work in a kitchen. Engineers and experts have watched them, too, and from their observations have established a common-sense placing of equipment which makes the kitchen the one room in the house which is really planned efficiently. It is, if you like the word, completely functional.

Think of yours this way: not as a room furnished with range, refrigerators, sink and cabinets. This equipment *is* the kitchen. Its arrangement, the distance between units, their lighting and relation to other parts of the house are all worked out to save steps and make work flow in a smooth, orderly way from the moment the food enters the house until the time it becomes dinner or luncheon or breakfast and is taken into the dining room.

You start with the three principal operations that go on in any kitchen: 1. Storing and preparing food; 2. Cooking; 3. Cleaning up. Obviously you must receive your food before you can do much with it. Therefore, the storage center is placed nearest the door to the entry and food preparation goes on there, too. Obviously also the cooking center should be closest to the dining room door, so that hot foods may be served with the fewest steps possible. And between these two should be the cleaning center, since dishes from both preparation and cooking centers as well as from the dining room are brought there. Arguing from these simple facts of kitchen life, the most logical



At the top is a kitchen properly lighted. A ceiling fixture gives general light. Over the sink is a soffit light and there are special fixtures over range and food preparation centers. Center, danger points where counters do not fit tightly together. The cleaning cabinet is shallow and long, bottom. It has places to house all cleaning equipment tidily.

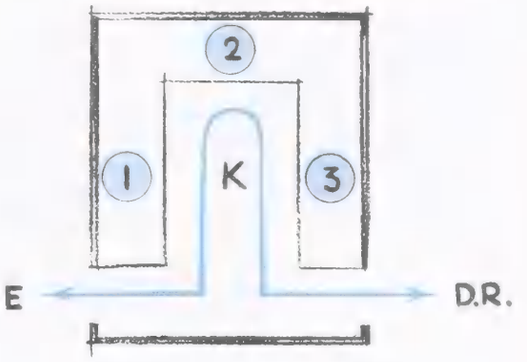
arrangement for the three centers is in the U-shape shown at the top of this page.

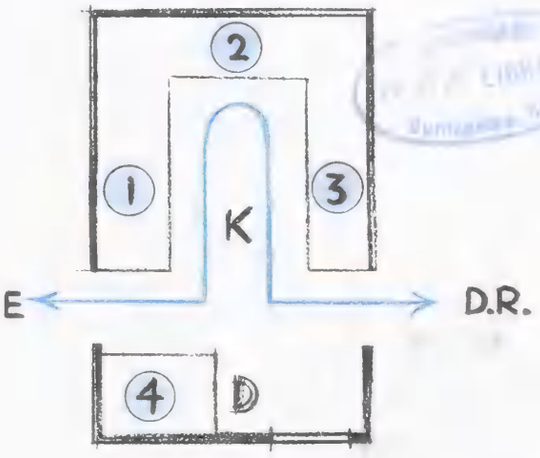
Once you have fixed the three working centers, equipment is placed accordingly. At the storage and food preparation center will be the refrigerator, generous counter space and cabinets where you will keep not only such food staples as soups and other canned things but the mixing bowls, measuring cups, casseroles, baking tins and other utensils which are used there. At the cooking center the range is the central fixture. Its satellites are the pans, kettles, roasters and skillets, stirring spoons and seasonings which are used in cooking, so they go there, too. And between range and dining room door there should be a counter, impervious to heat, where dishes are rested before being carried into the dining room. Here, too, you'll have storage space for trays. Sink and dishwasher are the big equipment at the cleaning center, but space must also be planned for soaps, cleaning powders and towels, and storage cabinets for china and glassware, if there is no separate pantry. Everything, you see, is placed where you are most apt to want it.

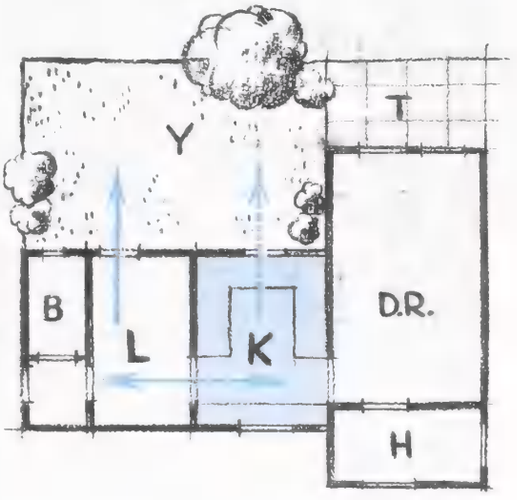
THIS is the kitchen stripped to its bare essentials. There is a fourth center which must be considered, where the maid or housewife can do her ordering and organizing of the household routine. Cookbooks are kept here, and it also serves the maid as a place for her own meals. It should be located off the direct traffic route of the three primary centers, and the second drawing at the right shows the ideal arrangement.

With all this new efficiency, kitchens have grown smaller to save steps. Their minimum is determined, of course, by the size of the equipment itself, which, in turn, is fixed by the size of the family and the amount of entertaining to be done. Taking the oblong kitchen in the diagram as a model, there may be as little as 2′6″ of floor space between the equipment. This space may be increased to 5′ without unduly multiplying steps, but 3′6″ or 4′ are generally sufficient. Common sizes are 8′x10′, 8′x12′, 10′x14′ (a medium size), and 12′x16′ or 14′x16′ (large).

The three most important pieces of large equipment in your kitchen are the range, the refrigerator and the sink. There are so many excellent new models of electric and gas ranges that you can hardly (*Continued on page* 123)





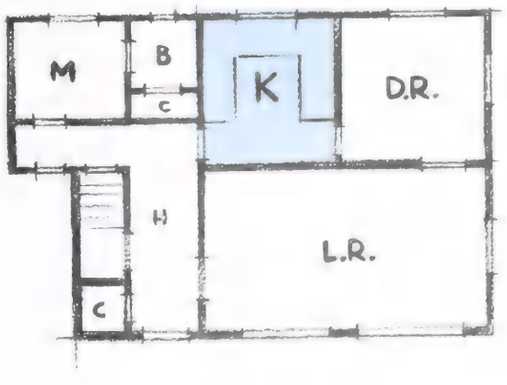


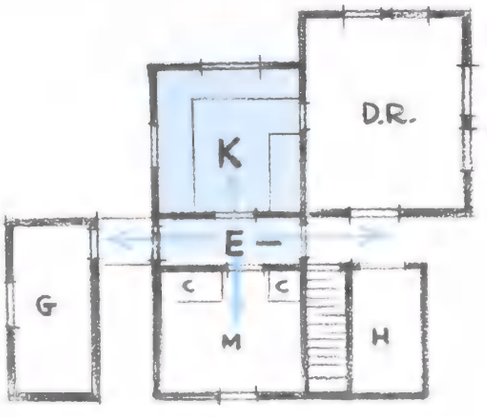
Top, the U-shaped kitchen, long and narrow, with the three working centers designated. 1. Food storage and preparation; 2. The clean-up center; 3. Cooking. In the second sketch, a fourth center is shown for ordering foods or a place where the maid has her own meals. Next, the kitchen in relation to the play yard. When children are playing outside an eye may be kept on them from the window and they go out and in by way of the laundry. Other plans show the kitchen properly placed with relation to other parts of the house and to the entry. The hall makes it possible to reach the front without the need to disturb people in another room.

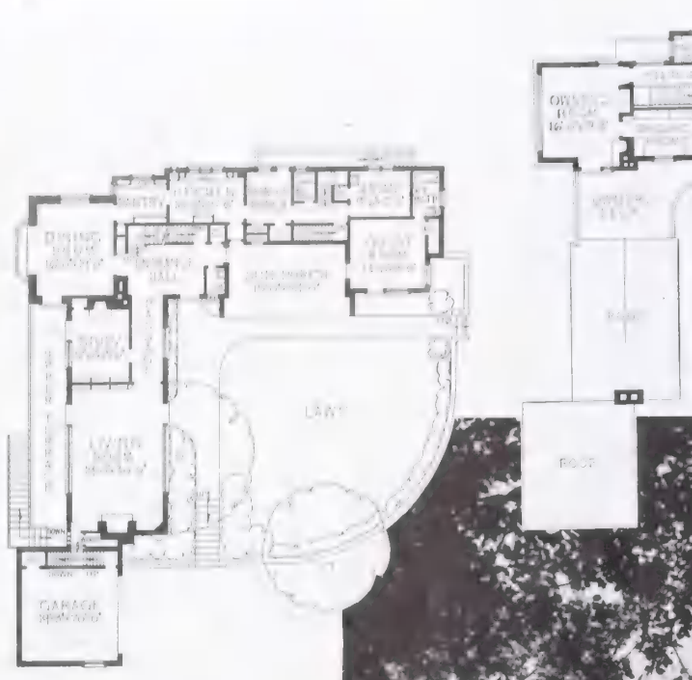
KEY TO PLANS

1. Food Preparation Center
2. Cleaning-up Center
3. Cooking Center
4. Planning Center

B. Maid's Bath
C. Closet
E. Entry
G. Garage
H. Hall
K. Kitchen
L. Laundry
M. Maid's Room
T. Terrace
Y. Child's Play Yard
D. R. Dining Room
L. R. Living Room.







THE JURY'S CITATION: *A masterly plan which makes the most of natural contours and exposures. Skillful handling of modern materials, forms and masses. Awarded First Mention* . . It was designed by William Wilson Wurster for Mr. and Mrs. Frederick C. Benner of Berkeley, Cal.

THE entrance to the garage on an upper level is shown in the illustration at the right. Beyond the fence is the entrance lawn shown on the opposite page. The illustration below shows the upper terrace. Living room, study and dining room open on this terrace overlooking the gardens, with stairs leading down.

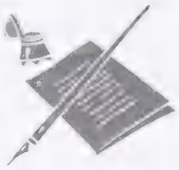
HERE IS THE ENTRANCE TO THE HOUSE ON A LEVEL BELOW THE STREET. THE UPPER LEVEL IS SHOWN ON THE OPPOSITE PAGE

THE entrance to the house is from the lawn on a level below the street. The illustration above shows this and also the children's balcony which connects the children's room and the owners' deck. Under this balcony is the sun porch, views of which, opened and closed, are shown at the left. The doors of this porch fold into recesses. The structural posts are chromium plated, the ceiling is yellow. The house is of frame construction with stucco and brick veneer finish. A study of the plan will show you how the architect has planned his design to follow the contours of a difficult and steep site. The Competition jury awarded Mr. Wurster first Honorable Mention in all classes. Thomas D. Church was the landscape architect.

MODERN *ON A SLOPING SITE*

AN EXAMPLE OF A STYLE WELL SUITED TO A DIFFICULT SITUATION

PLEASE TELL ME



Conducted by
ETHEL B. POWER

EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

QUESTION 394: *Being in an undecided "to build or to buy" state of mind I have, for the past few months, made a point of visiting all new houses advertised for sale. I am surprised at the number of cellars which are damp or show evidences of excessive dampness in the past. Why is this and what rules must be followed to insure a dry cellar?*

ANSWER: Most of the houses which you have seen were probably built to sell, and price was by far the most important factor in the mind of the builder. Nothing was done to increase the cost of building which could be conscientiously avoided. Occasionally a building site gives clear evidence that water troubles are to be expected, but more often than not it is difficult at the time foundations are laid to know what to expect and it takes something more than an average conscience not to omit precautions which may, after all, be unnecessary. However, except where the site gives unmistakable evidence that it will not be wet the following precautions are well worth the extra cost and trouble. If subsoil is soft or uneven place the footing on a cushion of sand and strengthen the footing with metal reinforcing rods. On the outside of the wall at the base of the footing run drain tiles connected to a dry well and use back fill that is sufficiently porous to insure good drainage. Use a waterproof cement or add an integral waterproofing compound to a standard portland cement for both footings and foundations. A good mix for average conditions is one part cement to two parts sand to four parts coarse aggregate with just enough water to obtain a workable consistency and no more. Each batch should be mixed a minimum of one and one half minutes. The concrete must be thoroughly spaded into place and against the forms to secure maximum density. Basement floors should rest on at least six inches of well tamped cinder fill and the joint between floor and wall should be filled with asphalt. Monolithic concrete properly made is inherently waterproof, but because of the undependability of the human element the precaution of using a dampproofing agent is recommended.

QUESTION 395: *My house is a little too high off the ground. In order to change that effect would it be better to paint the brick foundation walls white to match the house or green to match the roof and shutters? Any suggestions you may care to make will be most welcome.*

ANSWER: If your house is too far out of the ground its proportions are wrong and the color of the foundations is of relatively little consequence. Correct foundation planting would be more effective in tying the house to the ground than paint. If paint can benefit the situation, it can do it only by having foundation and house walls the same color.

QUESTION 396: *Our floors are of beautifully grained oak with an inlaid border of a darker wood. In refinishing them I should like to have them either a walnut or dark oak stain but my husband prefers the natural wood color. Which is now considered in better taste?*

ANSWER: The question of light or dark floors is perhaps more one of preference than of taste. Dark floors, however, generally set off furniture and furnishings more effectively and tend to stay down in place. My own preference is for the dark floor in most instances although in some of the modern interiors light floors are successfully used. Floors should not be too dark, especially in your case where more than one kind of wood has been used. Also the darker the stain the less the grain of the wood will show. My recommendation in this situation would be an acid stain just deep enough to turn the wood a soft warm brown.

QUESTION 397: *To facilitate the heating of my house I wish to lower and insulate its extremely high ceilings. What would you advise?*

ANSWER: If you need to lower your ceilings any appreciable amount it can probably be done most readily by the use of new ceiling joists spiked against the wall studs or carried on a ribbon set into the studs. The air space so formed between the old and new ceiling will probably give all the insulation necessary. If you wish more you may, of course, use insulation lath as a base for the new plaster with just that much more gain in insulation.

QUESTION 398: *The floor of my basement playroom is concrete of irregularly shaped sections of various dark colors. Is there some way to finish it by saturating it with linseed oil and wax which will give it a dull gloss and keep it from dusting, or is varnish or shellac required?*

ANSWER: For finishing your floor I recommend a transparent cement floor wax only. This will intensify without changing the colors of the concrete and will produce a soft finish and make the floor easy to care for.

QUESTION 399: *My house was designed by an architect and I am quite certain that my builder gave me the absolute maximum of house for the money, but now, in the midst of my first winter, I am faced with the following troubles. The floor creaks and pops and rustles like paper when walked upon and cracks ¼" wide have opened up along the edge and end joints of the flooring. Nearly all miter joints have opened in door and window trim. All plinth blocks have separated from the floors. Door panels have shrunk leaving unpainted strips* (Continued on page 152)

New homes ahead....

here is no word in our language that means uite so much to so many people as the one mple syllable "home". It is the basis of our hole social structure. And planning a new ome, today, is once again as great an adven- ıre as it was when that sea of white-capped overed wagons surged across the prairies. he fascination of new building materials ıd the new trends in architecture that they ave been instrumental in creating exert compelling an influence now as did the ıre of blue horizons a hundred years ago.

The more generous use of glass, for example, brings new beauty and a stimulating air of distinction to even the most modest residence. Sunlight. Fresh air. Spaciousness. An atmosphere of graceful living. These are the fundamental elements of home. Glass enables everyone to have them.

And glass, despite its new importance, is but one of countless considerations in building that have changed radically within the past few years. That is why it is as unwise to start your journey new-homeward without an architect to guide you as it would have been for the early pioneers to venture into unknown lands without the guidance of a skilled and competent plainsman. When you take advantage of favorable building costs and improved economic conditions, remember that one of the most important elements of all is to RETAIN AN ARCHITECT.

Libbey-Owens-Ford Glass Company, Toledo.

VITROLITE FOR BATHROOMS AND KITCHENS
This colorful structural glass is available in sixteen striking colors. Will not dull with age. Surface will not check or craze. A damp cloth keeps it lustrous and beautiful

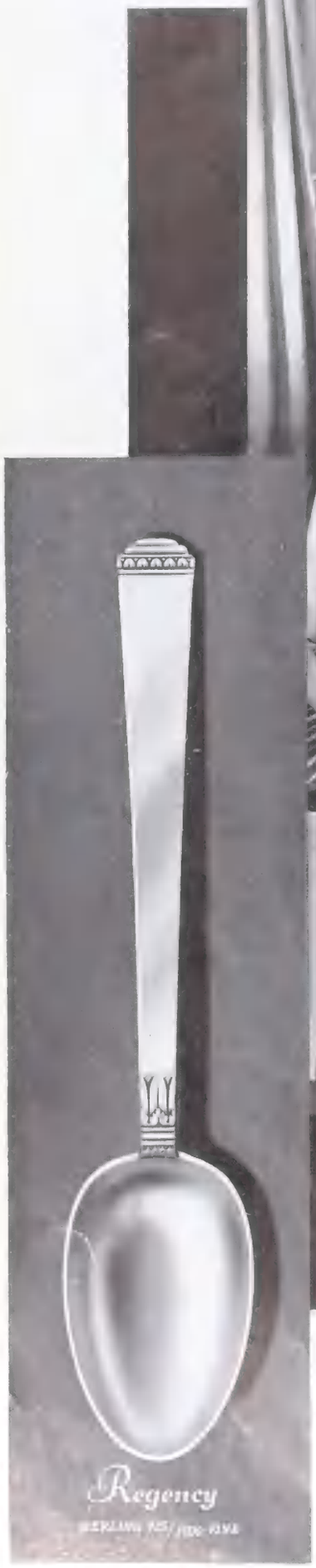
PICTURE WINDOWS
In every home there is an ideal spot for a Picture Window, that generously proportioned expanse of Polished Plate Glass that frames your favorite view and makes it seem a part of the room.

PLATE GLASS MIRRORS IN COLOR
Introduce a new note into your decorative scheme. Reflect your furnishings with added richness and warmth. Deep or delicate blues. Peach. Green. Color is the crowning glory of glass.

LIBBEY-OWENS-FORD

Quality Glass

Phone to Find WHO SELLS IT



Regency

THERE is a sort of magic charm to a well appointed dining room. And fine Sterling plays such an important part! Especially is this true today, when "Treasure" silver permits the hostess to select a pattern which is in strict keeping with the decorative spirit of her home. There is a very interesting portfolio on this subject . . . "The Modern Way to Choose Your Silver" . . . it will be sent to you without charge. Simply address: Lunt Silversmiths, Department E-28, Greenfield, Massachusetts. And, of course, you will want to see these lovely patterns in actual silver at your leading Jewelers.

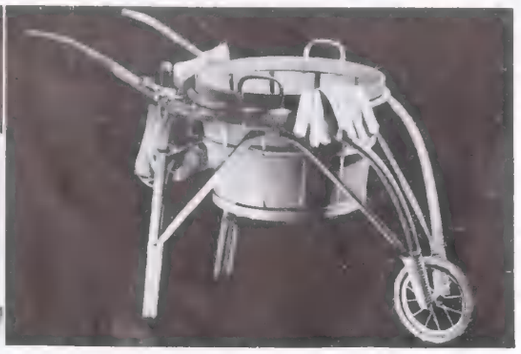
Lunt Silversmiths ✿ *"Treasure" Solid Silver*

A Direct Heritage of Fine Silversmithing for over Two Hundred years — Makers of Sterling Tableware exclusively

· CONVENIENCES ·

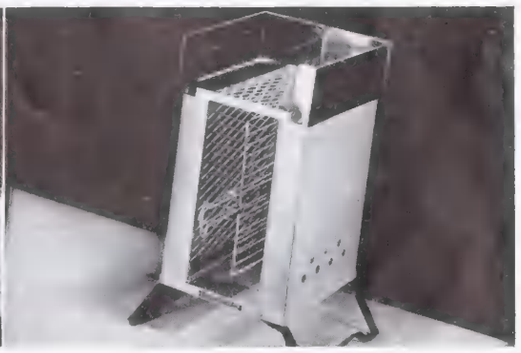
For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect

With Silver Sentry on guard in the cabinet or drawer, no tarnish can attack your silver. It remains bright and shining, without benefit of polish, for months at a time.....$.50



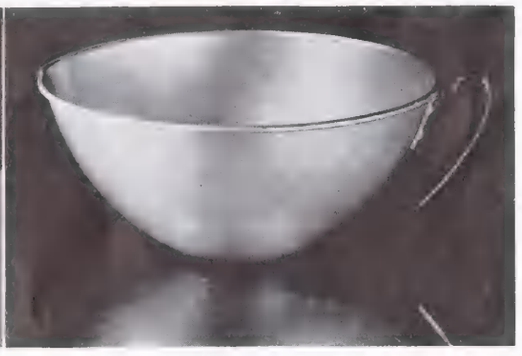
The Garden Wheelbarrow has a removable basket fitted into the rattan frame. With it come four stainless steel garden tools and specially treated gloves to protect the hands.....$18.50

Handy Ann, small but efficient little gadget, cuts up nutmeats with ease. By putting them through a second time they may be lifted from the bottom directly over the cake or salad.....$.25

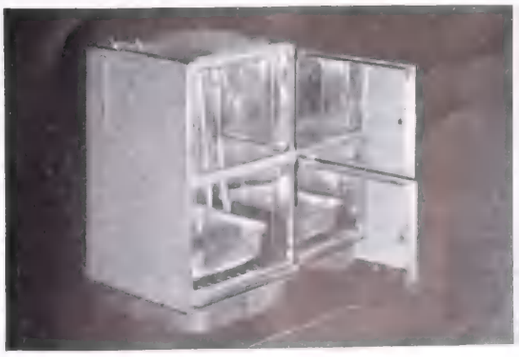


For outdoor cooking: the Master De Luxe Grill. Top section and legs are collapsible. Charcoal in the side compartments broils the steak while other viands are cooking on top.....$7.50

The gargoyle above is really the Squeezit Bottle Opener. Place his beak over the bottle cap, squeeze the handle and the cap comes off easily, still clutched in the gargoyle's teeth.....$.50



The latest in mixing bowls. Aluminum, with a pouring lip and handle. You slide your hand under the handle, with your thumb on top, thus getting a firm safe grip on the bowl.....$1



This steam canner and cooker holds fourteen quart jars. In it, over one burner, you can cook a complete meal. Excellent for steaming hams, too. The tank at the base holds the water...$10

KOSER

With this electric roaster you can have an extra chromium deck with two containers, which convert it into a buffet server for hot foods. Roaster, $18.95. With buffet attachment.....$23.95

THE BOOKLET SHELF

Write directly to the addresses given. There is no charge by firms except where mentioned.

BUILDING

120. Designs for Living. A booklet of unique room arrangements by the Studio of Creative Design showing the uses of Carrara glass, mirror and paint. Pittsburgh Plate Glass Co., 2332A Grant Bldg., Pittsburgh, Pa.

121. The Authentic Home Decorator. A booklet of interesting color schemes for interior and exterior painting. It gives instructions for achieving them. Sherwin-Williams Co., Decorative Studios, Dept. I, Cleveland, Ohio.

122. Twenty-Two Low Cost Concrete Homes. Perspective and plans, photographs and costs of these houses are shown. Fascinating reading for home builders or those who plan to be. Portland Cement Assn., Dept. A5-19, 33 West Grand Ave., Chicago.

123. Luxurious Heat is a booklet beautifully illustrated in color. It shows a GE Oil Furnace split in half so that you can see just how it works. It tells about the safety, luxury, beauty and true economy of this furnace and explains an "Easy to Buy" plan. General Electric Co., Air Conditioning Dept., Div. 31153, Bloomfield, N. J.

124. Glass Enclosures. Sunshine rooms, garden rooms, children's play places, bird and fish rooms, conservatories, glass gardens—modest or elaborate—and greenhouse heating. Literature about any of these will be sent you by Lord & Burnham Company, 1828-0 Graybar Building, New York City.

125. This New Comfort. If you are building or remodeling, this booklet discusses systems of air-conditioning for all types of homes. American Radiator Company, HB-4-36, Div. of American Radiator & Standard Sanitary Corp., 40 West 40th St., New York City.

126. 40 Points You Should Consider In Building Your New Home. Cedargrain Siding Shingles provide an outside wall covering that combines the beauty of fine wood shingles with permanence and fireproofing. This booklet will give you some excellent thoughts on remodeling. Johns-Manville, Dept. HB-5, 22 E. 40th St., New York City.

127. A Booklet giving detailed information about the advantages of the T N one-piece water closet in remodeling and new building. W. A. Case and Son Mfg. Co., Dept. D-56, 33 Main St., Buffalo, N. Y.

128. Ruberoid fireproof products—shingles, roofing, siding, Newmarble and Newtile are described in a number of leaflets which show how to use them for interior and exterior construction. The Ruberoid Co., Dept. HB 3-36, 500 Fifth Ave., New York City.

129. More Heat From Less Fuel. Interesting facts about radiator valves and their importance in securing adequate heat. Hoffman Specialty Co., Inc., Dept. HB-3, Waterbury, Conn.

130. Anchor Fences for Lawn and Garden describes briefly Anchor chain fences made of Bethanized wire, cedar picket, Michigan tight picket, cedar paling, weld railing and other products. Anchor Post Fence Co., 6515 Eastern Ave., Baltimore, Md.

131. Residential Heating. This company issues catalogues covering fully automatic stoking equipment using either anthracite or bituminous coal for residential heating. The new "Coal Flow" idea is also explained. Iron Fireman Mfg. Co., 3008 W. 106th St., Cleveland, Ohio.

132. Kenmar Copper Shingles. A roof of beauty and permanence is now available in low-cost, easily applied copper shingles. An attractive booklet will tell you more about them. The New Haven Copper Co., Seymour, Conn.

133. Things You Ought to Know about Casement Windows—with particular emphasis on Win-Dor hardware of various types and finishes for operating and fastening outswinging casements of either wood or metal. All the hardware concerned is rustproof. Casement Hardware Co., 404B N. Wood St., Chicago.

134. Interesting Booklets can be had on the following subjects: Air Conditioning, whole house or single room units; Automatic Heating; Conditionaire. GMAC 6% Finance Plan is available for the purchase of this Company's products. Delco Frigidaire Conditioning Corp., HB-5, Dayton, Ohio.

135. The Up-to-Date Kitchen. Consider the uses of Monel metal for sinks, counter tops; the convenience of metal cabinets and storage equipment. For full information about International Nickel's kitchen equipment, write direct to the manufacturers. Whitehead Metal Products Co., 304 Hudson St., New York City.

136. The Little White Book describing the process used in making the pigment for double-white and gloss Collopakes and explaining their use in achieving a white surface that stays white, is offered to those interested. A color card is included. Samuel Cabot, Inc., HB-5-36, 141 Milk St., Boston.

137. Linoleum: A colorful booklet, which costs 10 cents, tells about this firm's practical floor coverings and illustrates attractive ways to use them. The Armstrong Bureau of Decoration will help you with your problems. Armstrong Cork Products Company, Floor Division, 3605 Charlotte St., Lancaster, Pa.

DECORATING AND FURNISHING

138. Venetian Blinds and a variety of ways in which they may be used to advantage throughout the house are shown in this booklet. There is a color chart to help you in selecting them. The Columbia Mills, Inc., Dept. HB-5, 225 Fifth Ave., New York City.

139. Introducing Siesta Furniture, a small booklet containing photographs of several styles and groupings of welded metal furniture for terrace, garden, sun room. Strength has not been sacrificed in achieving designs of great lightness and grace. The seats are of a leather-like fabric and colored enamels other than the standard white are available. Royal Metal Manufacturing Co., 1111 Michigan Blvd., Chicago, Ill.

140. How to Create Distinctive Beauty for Your Home is a practical treatise on home decoration. Ten cents is asked for it. Columbus Coated Fabrics Corporation, Dept. H-56, Columbus, Ohio.

141. The Tru-Tone Carpet Book is a comprehensive discussion of the use of broadloom carpet in decoration. It is written by Clara Dudley, who will also be glad to help you with your individual problems if the booklet does not solve them. Alexander Smith Div., W. & J. Sloane, Wholesale, 295 Fifth Ave., New York City.

142. Correct Curtains presents a series of before and after pictures of window treatments that show how different types of windows should be curtained, where and how curtains should be hung. Send ten cents to Quaker Lace Co., Dept. 5B, 330 Fifth Avenue, New York City.

143. Wallpaper Backgrounds for Gracious Living. A folder inclosing samples of just a few of many attractive, washable and non-fading patterns. Richard E. Thibaut, Incorporated, 24 West 40th St., New York City.

144. Descriptive Booklet of Mayfair Shades. These shades of woven wood fabric are smoothly surfaced and painted with an easily washable finish in a wide variety of colors, including white. Mayfair Shade Corp., 175 Varick St., New York City.

145. Pella Venetian Blinds, finished in any of fourteen lacquer or enamel colors, will enhance window decorat for any type or period of room dec tion. The slats are uniform in thickn and thoroughly dried against warp Rolscreen Co., 856 Main St., Pel Iowa.

146. Beauty That Endures, means, this case, Kensington gifts, as illustra in an attractive leaflet. Sandwich pla ice bowls, cigarette boxes, compot trays, tea and coffee services, etc. are made of a new alloy with an alu num base. Kensington, Inc., N Kensington, Pa.

147. Billy Sleeper describes the F fect Sleeper mattress and cleverly sty couches. Some couches are converti into twin beds by a new "gear shi that does away with the tugging pulling usually accompanying this o ation. Sleeper, Inc., C-6, 1405-07 Am can Furniture Mart, Chicago.

SILVER, CHINA, LINEN

148. A Plated Article by Cha Dickens. This quaint story of how Sp China is made was first published "Household Words" in 1852. The bo let pictures some of the Spode patte and gives the trademarks used by firm since it started in 1770. Copel & Thompson, Inc., 206 Fifth Aven New York City.

149. How to Plan Your Weddin and Your Silver is a booklet in wh brides may list all the things that m be done before the wedding. Interspe with this information is excellent vice on the selection of a sterling tern. The booklet costs 10 cents. Towle Silversmiths, Dept. M-5, N buryport, Mass.

150. Planning for Sterling. This bo let tells you how to go about it shows photographs of many patterns silver. Among them Minuet, inspired an antique highboy; Primrose, spirit the French Renaissance, and Wedgwo inspired by the pottery of Josiah We wood. International Sterling, W ingford, Conn.

151. The Care of Beautiful Silv Well presented photographs of sterling flat and hollow-ware with companying text discussing the way clean, polish and preserve the lustre silver. The attractive booklet is iss by the manufacturer of silver cream "Silvalet," a silver cleaning kit. J. Wright & Co., Inc., Keene, N. H.

152. Decorative Sculpture is a s portfolio of bronzes, by a number well known sculptors, which are av able as garden ornaments, fountain tures, book-ends, flower and ca holders, table decorations. Many of garden figures have been cast in sizes. The Gorham Co., Bronze D sion, 576 Fifth Ave., New York C

153. Restful Sleep and the part good bed linen and properly made beds play in it are described in booklet. There are actual samples percale and muslin sheeting. Utica Mohawk Cotton Mills, Inc., D HB3, Utica, N. Y.

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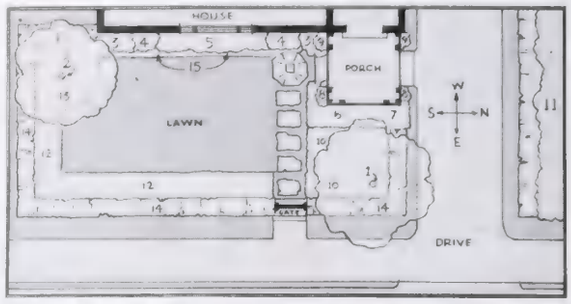
WINNING SOLUTIONS
OF THE GARDEN PROBLEM

IN MARCH HOUSE BEAUTIFUL

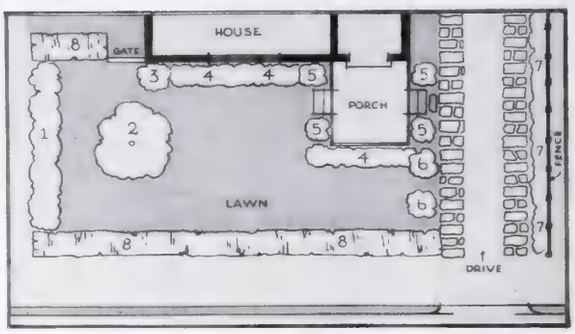
The Problem: Suggest planting for the area in front of a house of a modif Dutch Colonial type with straight front façade, long sweeping roof. House fa east. Distance from front of house to street, 15'. Width of lot, 40' with a drivew running along the north side. Only planting now is a Privet hedge which exter from the front line of the house to the south boundary. At the north end of t façade is a portico six feet square extending toward the street.



FIRST PRIZE OF $10 TO MR. JOHN W. PEIRCE, TOPSFIELD, MASS.

Since the problem included a short Privet hedge, Mr. Peirce carried a hedge the same material entirely around the front lawn. A solid wooden gate set in t hedge opens on a stepping-stone path. This is planted with Sedums and creepi Thymes of various types. Where the path turns is an octagonal step assembled the lines of a mill stone. In the hole, a clump of Pansies should be plant

Planting Chart: 1. Canoe Birch, *B. Papyrifera*—4-6'. 2. Snowball Tree, *Styr Japonica*—3-4'. 3. Greek Juniper, *J. excelsa stricta*—18-21". 4. 2 Japanese Y *cuspidata* (spreading form)—18-24". 5. Japanese Table Pine, *Pinus Tanyosho* 15-18". 6. 2 Rhododendron Maximum—18-24". 7. 2 Carolina Rhododendron—24-3 8. 2 Golden Climber Rose (Mrs. Arthur Curtiss James). 9. 2 New Dawn R (Everblooming Dr. W. Van Fleet). 10. *Pachysandra terminalis*, 2 yr. clumps. Assorted Lilacs, 1½-2'. 12. Narcissus. 14. Privet hedge. 15. Spring bulbs.



SECOND PRIZE OF $5 TO ANNA M. MITCHELL, HINGHAM, MASS.

The driveway is built of large smooth flags or cement block laid in turf. Th arrangement is preferred to the usual one because it provides a foot path to t entrance without complicating the plan, and the additional turf tends to ma the lot look less narrow. The fence on the north boundary is of inexpensive co struction, wide boards giving it a substantial appearance and serving to protect t planting and give seclusion. It also affords a splendid background with a desiral exposure for the climbing Rose Dr. Van Fleet. The Roses are trained on chai painted to match the fence. Part of the hedge is removed, a practical necessity allow passage to the other parts of the property. A gate similar in design to t fence serves to connect the hedge and the long sloping lines of the roof. The pla material is chosen for the harmony of its foliage and for its scale.

Planting Chart: 1. *Rosa rugosa*. 2. Laurel Willow. 3. *Kalmia latifolia*. 4. *Evon mus rad. vegetus*. 5. *Pieris japonica*. 6. Rose Else Poulsen. 7. Rose Dr. V Fleet. 8. Privet hedge.

FOR MAY—A DECORATING PROBLEM

Plan summer window curtains for a kitchen, either an old-fashioned country kitchen or a modern city one.

Materials specified must be actual materials, amply described as to color and pattern; or, better still, attach samples of fabric and trimming to your sketch. You may shop for them in your local stores, stating name of store and, where possible, the manufacturer's name. Give yardage of materials and approximate costs of everything.

The Editors of HOUSE BEAUTIFUL, who are the judges of these competitions, will base their decision on good taste, originality, workability and economy. The latter is very important. In the July HOUSE BEAUTIFUL the prizes $10 for first, $5 for second—and t names of winners will be announce Prize-winning solutions will be print in full or in part, and HOUSE BEAUTIFU reserves the right to discuss all sol tions submitted. We cannot, howeve enter into correspondence regarding e tries. This competition is open to readers except professional decorato architects and landscape gardeners. A prices must be retail prices. Materia will not be returned unless accompani by a self-addressed, stamped envelop All entries must be received not lat than May 18. Each contestant is pe mitted only one entry. Address it

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● *MODERNE AUTOMATIC IRON. 25% larger ironing surface—double button nooks—Calrod heating element—thumb rest. 3½ and 6 pound weights, $8.95.*

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Besides the eight shown on these pages, you'll find scores of other June Bride, Sweet Girl Graduate and Mothers' Day gifts at your General Electric dealer's. See them today. Each is a *useful* gift a woman of any age enjoys receiving. For gifts by General Electric incorporate all those qualities nearest and dearest to the feminine heart—lasting beauty; striking styling; year-after-year dependability. With them, woman eases her toil, increases her leisure—makes her home a more charming place to visit and to live in!

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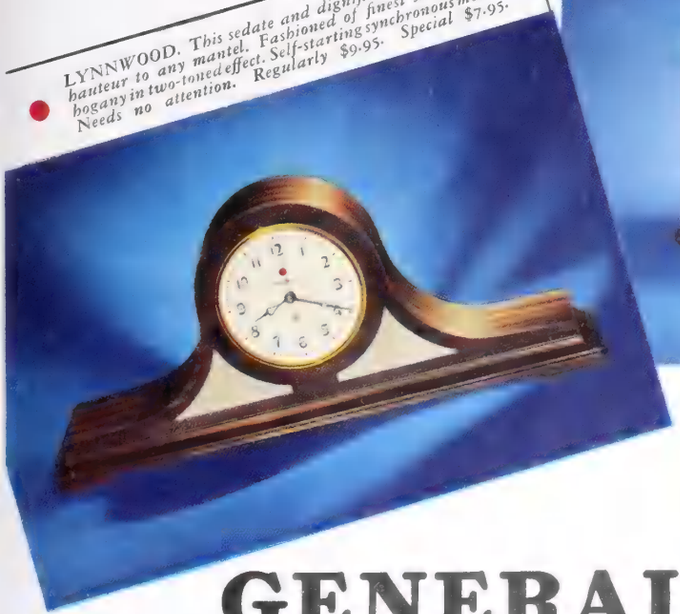

● *LYNNWOOD. This sedate and dignified clock will lend hauteur to any mantel. Fashioned of finest striped mahogany in two-toned effect. Self-starting synchronous motor. Needs no attention. Regularly $9.95. Special $7.95.*

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Painting by Rockwell Kent of his home at Ausable Forks, New York

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BEAUTY AND PROTECTION

BY SHERWIN-WILLIAMS

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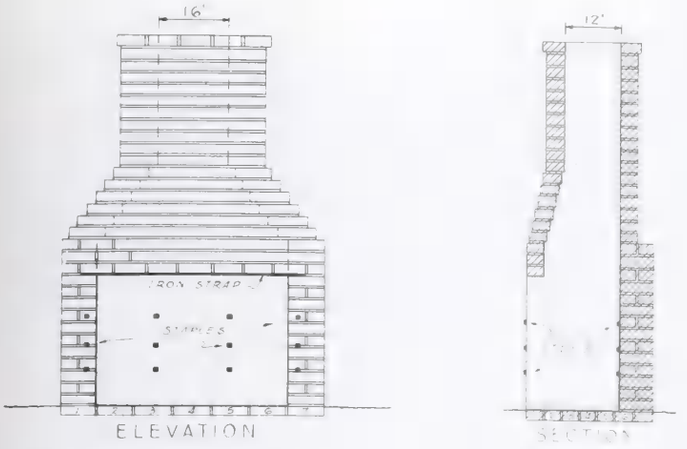


Plan of the outdoor fireplace pictured at the top of page 75 and described in the text below

THE FIREPLACE IN YOUR GARDEN

CONTINUED FROM PAGE 75

ngenuity can go out and build himself, r hire a mason to do at small cost.

To get the true picture of such a fire-lace, we turned to another expert—n amateur expert this time—who has vorked out every minute detail not only f building the structure but of operating t. The directions which follow are as ie gave them, and the diagram above llustrates them fully.

1. First remove the turf from a flat grassy area 2′ 6″ x 5′ 0″ in size.
2. Lay with dirt or sand joints and directly on the ground 49 bricks, 7 lengthwise and 7 in width.
3. At the sides and back lay in cement mortar, mixed 1 part cement to 3 parts sand, 2 rows of bricks with joints broken and continue until you have a wall 14 brick courses high.
4. At the back between the third and fourth, fifth and sixth, seventh and eighth courses place 2 iron staples near enough together to support the broiler (approximately 15″). Place one also on each side of the face of the fireplace at the same levels to support an iron rod, which with the staples at the back will form a rack for the broiler to rest on.
5. When the sides have been built up eleven courses put a flat iron strap approximately 2½″ wide, ¼″ thick and 50″ long across the front to support the bricks over the opening.
6. From this strap in front and from the 14th course at the back use only one row of brick. Keep the brick of the back wall flush with the inside face and corbel back the front wall a little less than 1″ at a time for seven courses to reduce the opening to a flue 12″ deep. At the sides corbel the 8″ walls 2″ at a time for 7 courses to reduce the opening to a flue 16″ wide.
7. Continue for 9 more courses and top off with a tenth course having a slight overhang all around the outside to give a cap-like finish.

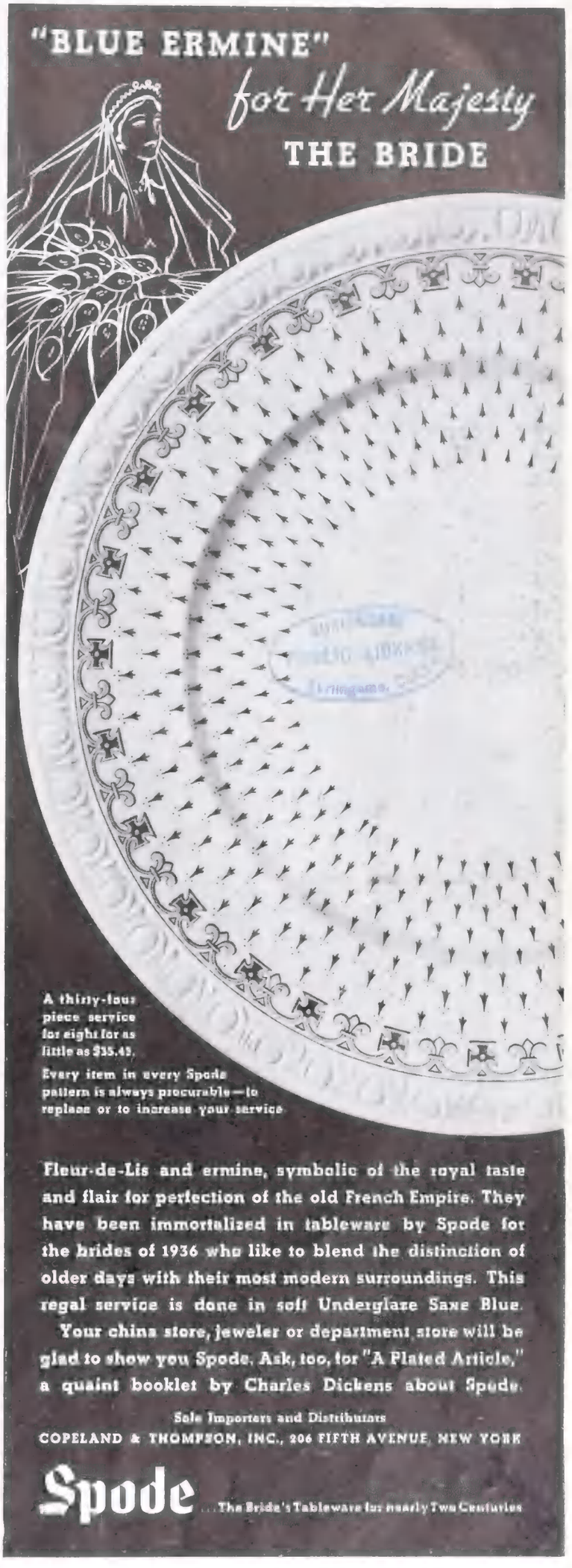
Our amateur expert built several fire-laces before he arrived at this final design. For his first attempt he laid a concrete foundation and placed his hearth bricks on this. But as this concrete slab was only one foot thick it was heaved by winter frosts, badly cracking the brickwork above. To prevent this he knew he would have to carry the concrete down to a point below frost, which in New England would mean four feet. This seemed excessive labor for an amateur, however expert, so he experimented by laying the bricks directly on the ground, believing there would not be enough movement to rupture the masonry. This proved right.

In the second one he built hobs at the sides of the fireplace on which to rest the coffee pot and also to support the grille placed over the fire for cooking operations. But the coffee brewing proved uncontrollable here and the grille could not be moved up and down according to the temperature of the fire below.

In his third fireplace, the bricks above the opening were not corbelled back far enough, the flue was not carried high enough, and, still worse, the fireplace was built against instead of into the prevailing wind, all of which guided the smoke directly into the eyes of the feasters.

Although such a fireplace as the one we have detailed may be built for fun, although it may all be part of a summer's recreation, still the Expert will tell you each operation connected with it must be regarded with the seriousness of a rite. Not just any kind of fire, for instance, nor, indeed, any kind of fuel will do. Only hard wood will turn the trick—preferably oak or chestnut. Nor can there be, for success, a miscellaneous assortment of logs and sticks. They must all be split to a uniform diameter about 2½ inches—and laid log-cabin fashion. This is not due, the Expert hastens to explain, to a desire to play the rôle of dictator in a small way, but to the fact that the fire must be planned to give a uniform bed of hot embers.

No part of the program can be left to chance. Utensils must be adequate and at hand; sauces and garnishes must be ready. If it is a steak that is being



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prepared, plates must be hot, platter must be large enough to hold the flowing juices and the carving knife must be sharp. But *if* it is a steak that is being prepared, that is another story and one that the Expert's wife here takes up. And by way of justifying all this discussion of the fireplace, consider what she can do with it.

The Expert's wife is just as particular about her end of the program as he is about the preliminaries, and, like him, has done some experimenting. Various menus for the outdoor meal have been tried out. The Hamburg roast and the weenie roast, with special implements for cooking, were tried first. But these are standard dishes, easily achieved, and need no special directions. Potatoes can easily be baked in the embers, also corn, and with delicious results. But there is no trick to baking a potato, and the corn needs only to be thrust into the fire in its husks so that it steams in its own moisture to a tender, succulent finish. From these preliminary try-outs the Expert's wife worked up to a steak dinner. Here the steak has the place of honor and everything else is subordinated to it. Her menu is: broiled steak with lemon butter or devil's sauce, Delmonico potatoes, raw vegetable salad, coffee, crackers and cheese. Of these only the steak is cooked in the open fireplace. In the beginning baked potatoes were attempted in the same fire and the coffee also was boiled here. But for potatoes, embers rather than a blazing fire are better, which means that the coals will have cooked too much for the steak. In other words, the same fire will not do for both.

The advantage of this menu is that all the accompanying dishes can be prepared in advance. If the day is warm it is well to get them out of the way in the early morning hours. The Delmonico potatoes if made moist enough will not be hurt by reheating and the salad which, too, has an honored form, is better for standing in the refrigerator. The salad is made thus: In a sizable wooden bowl arrange, in nests of lettuce, little mounds of shredded carrot, cabbage, cucumber, celery and tomato; pour French dressing over these, but do not mix them. (This in case there are guests who dislike any one of these staple ingredients, and to keep the pattern of colors unblurred.)

With all the accompanying foods out of the way, full attention can be given to the cooking of the steak. This is the climax of the feast and a fitting goal for all the amateur mason's efforts. To achieve the position of honor that it has attained these directions must be followed. First take (all good recipes begin with "take") a thick slice of steak—but not just any steak; it must be, for assured success, the second slice of the New York cut of the rump. Select heavy beef that has hung and is so ripe that one many literally thrust a finger into it. Have the slice cut at least two or two and one half inches thick and not trimmed too close. That is the first requirement. The second is to let it stand, several hours on each side, in oil and tarragon vinegar in the proportion of five tablespoons of oil to one of vinegar. There should be enough of this dressing to soak into the steak without having any left in the dish. When the time comes to cook it, wipe off any surplus oil with a paper towel and smear the steak generously with a good prepared mustard, salt and freshly ground pepper. This all makes a build-up for a crust that is the mark of a steak cooked over an open fire, and which also serves the important duty of confining the juices as the steak is cooked. Now bear the steak to the fireplace, clamp it into a long-handled broiler, long enough to let you keep a cool distance from the fire, and sear quickly first on one side and then on the other over the fire, which has been brought to just the right degree of hot glowing embers and that can be depended upon to last from fifteen to twenty minutes. The broiling done—and only testing with a thin sharp knife can determine this—it is carved in generous pieces, covered with lemon butter or a dab of devil's sauce, hot and at hand, and either consumed picnic fashion on the spot or borne sizzling hot on a large platter to the terrace, where a table may be set.

As for the devil's sauce, take two or three onions, depending upon the size of the party, grate and sauté in butter but do not brown. Add tomato catsup, Worcestershire sauce, prepared mustard, cayenne and a little water. Cook down. This also can be made in the morning and re-heated. Quantities are "to taste." The Expert's wife refuses to be more scientific than this.

THE PRACTICAL GARDENER

DELPHINIUM HINTS. Delphiniums delight in rich soils well and deeply prepared. They take most quickly in light, well-drained, loamy soils, though bolder and more enduring perhaps in soils of stronger character. Poor, hungry, and shallow soils are starvation: wet, tenacious clays, doom.

Plant the larger types two or three feet apart. Belladonna and the like, one and a half feet apart. Prepare the soil to the depth of two and a half feet or more, and incorporate an abundance of well-rotted stable manure. Heavy soils should receive an ample dressing of lime, as well as wood ashes and leaf mold: anything, indeed, that will assist porosity.

The best planting season is early spring, when the new growth is appearing; keep the crowns two inches below the surface soil in planting.

Delphiniums are increased by seeds and by division. Sow the former in shallow drills in the open ground soon after it ripens. Division should be effected in the spring, the point of a sharp knife—the plant meanwhile lying on its side after being freed of all soil—inserted in the root stocks below the crowns. The work requires care and intelligence to insure the presence of root-fibers and a good crown to each division.

Cuttings are useless unless detached by a heel, that is, the complete shoot, and that portion of the root-stock to which it is united. These root readily in a cold frame.

In the case of bacterial blight of delphiniums, try the pruning back of all plants to the surface of the ground, followed by a single sprinkling with a solution of 1 gram mercuric chloride and 1 gram sodium nitrate to 2000 cubic centimeters of water. This may be used on snapdragons, too.

—ADELAIDE OVINGTON
OJAI, CALIFORNIA

This lake was made by the simplest sort of mechanics, as is explained in the text. The wooden trunk rises at a distance from the dam and the breast makes a pathway

In order to protect the dam-breast rom any unusual pressure of water vhich might result from heavy spring reshets, or a broken dam farther up tream, or even a summer cloud-burst, wo safety outlets or "run-arounds" are ut. These are placed to the right and eft of the dam-breast and are dug at height which is only a few inches igher than the normal water level.

As the dam itself is of simple sand nd gravel construction, it depends for s strength on a backbone that does ot rest on the treacherous mud and natted roots of the stream bed, but on "sand core." This is a strip about our feet wide which is cut across the ace of the stream to the calculated ength of the dam. From this strip all nud and fibrous material are cleared way until the solid sand is reached. That, then, becomes the foundation on vhich the dam-breast of sand is piled ntil it reaches the determined width nd height. The breast is finally deeply aced with eighteen-inch squares of turf vhich are again filled in with sand.

These sods should be entirely free rom the growth of young trees or ushes whose encroaching roots in time might reach in and loosen the structure. Muskrats, too, have this same damaging effect if allowed to tunnel in the dam-breast and must be kept under control. Another precaution to preserve the integrity of the dam structure is an under-water barricade made of wooden sheet pilings which overlay by an inch. These are driven down vertically so as to box in the stand pipe and also to prevent the washing away of sand.

It is not until the lake is actually formed, and all its coves and smallest indentations are revealed, that the camp shack or cabin can be properly placed. For with this new and farther reaching stretch of water that mounts to a higher ground level, there is immediately defined the position of valuable shade trees, paths and desirable stretches for bathing beaches. They can now be considered in relation to the cabin site, about which most of the activities will center.

The cabin, or house, may be an unpretentious structure made from native lumber and built by a local carpenter, or, for more speedy erection, it may be one of those commercial constructions

This dam breast is used as an auto road. It is finished with concrete wing walls and heavy foundation. Stand pipe is concrete. A mile-long lake was made this way

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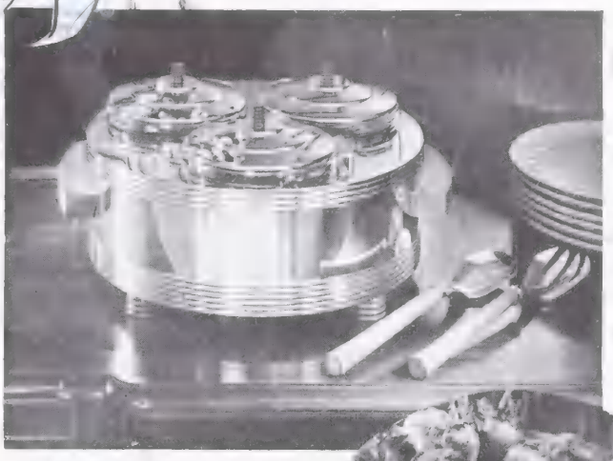

Electric Snack Server, with three 1-quart Pyrex casseroles. Keeps food piping hot. $12.50. With special element for use as double boiler, $15.00. Serving Fork and Spoon, $1.00 per set.

Below Blue Moon Cocktail Set of deep blue glass and sparkling chromium, $10.00. (Shaker, $4.00. Tray $3.00. Cups, 50c each.) Cocktail Ball $1.00 Olympia Tray, 75c.

Berry Bowl and Spoon, $5.00 Sugar Sphere, $1.00 Sphere Pitcher, $2.00. In non-tarnishing chromium, with White handles and base

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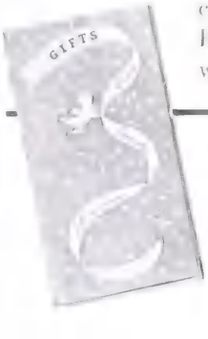

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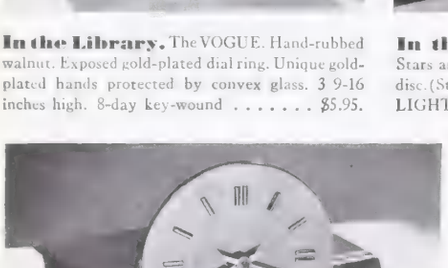
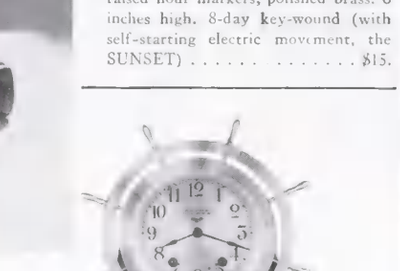
THE decorators of House Beautiful Magazine fine-comb the field every year to discover what is newest and best for the home. They feature their findings in "Bride's House." No less than SIX Seth Thomas clocks (some are self-starting electric, some run for eight days with one winding) are displayed in this year's "Bride's House." What to give the 1936 bride? Here is your answer—a Seth Thomas, member of a family of clocks long distinguished for beauty and integrity. Prices start as low as $4.95.

In the Library. The VOGUE. Hand-rubbed walnut. Exposed gold-plated dial ring. Unique gold-plated hands protected by convex glass. 3 9-16 inches high. 8-day key-wound . . . . . $5.95.

In the Breakfast Room. MATIN. Stars and base of brushed gold plate; ivory Catalin disc. (Stars and base, silver; dial, deep blue; the TWILIGHT.) 5½ inches high. 8-day key-wound. $9.75.



In the Solarium. The SUNGLOW. Copper dial, base, hands and raised hour markers, polished brass. 6 inches high. 8-day key-wound (with self-starting electric movement, the SUNSET) . . . . . $15.



On Land or Sea. A marine clock is a handsome decoration. The MAYFLOWER. 7-jeweled, 8-day movement. Fine lever ship's bell strike. Cast brass head, fully polished. Solid mahogany base. 9 inches high . . . . . $70.

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Three More Hints! There are three more Seth Thomas models on view in the "Bride's House": the MYRNA in the bar, the DU BARRY in the dressing room, the WINDSOR in the bedroom. See these and other new models, ELECTRIC (self-starting) or KEY WOUND (famed 8-day movement) at leading jewelers and department stores. Seth Thomas Clock Company, Thomaston, Conn.

Phone to Find WHO SELLS IT

which are delivered complete. These are made either of log sidings already cut and tightly fitted, or from sectional walls completely constructed and needing only to be bolted together. Shipped in by freight with complete fittings, their diagrammed instructions can be followed by even unskilled labor. With Aladdin-like magic, they spring up, completely constructed, in a few days. But whatever the unpretentious building may be, it should be watertight and mosquitoproof. A generous fireplace and an old-fashioned wood stove will make it pleasantly warm, even on winter days, when smooth ice tempts the skaters in the family and their friends.

It is, however, in the sports of summer that the family will find its greatest pleasure. If the deep end by the dam, as is natural, is to be used for swimming and diving, the bottom of the lake there should be cleared of old stumps and submerged vegetation. A movable diving raft is a great convenience. Along the widest and finest stretch of the newly made beach a permanent camp-fire site may be selected, with perhaps auxiliary equipment for camp-fire suppers. For these, large upright grids and wide sheets of iron on brick supports will keep pots steady and cooked food still hot. They are excellent for picnic suppers.

If fishing is to be one of the pleasures of this new lake, it will be wiser to wait and see how the lake naturally stocks itself from the waters that feed into it. After that the bringing in of brood stock may be considered. The species of fish and their compatibility has to be considered, if there is to be any permanence of the desired kinds.

Most of the states, through their Conservation Departments or Board of Fish Commissioners, do not supply fish for private lakes but are confining their distribution to major waters, which are not affected by extreme drought. A few states will send out limited supplies, under rigid restrictions. The Bureau of Fisheries at Washington issues a Fishery Circular No. 8 which explains in detail the conditions under which applications for Federal fish are considered. In this is explained how spiny-finned fish like bass and perch should not be introduced into waters that are inhabited by trout or salmon, and other problems that arise in waters inhabited by voracious fish like bass and pickerel are clarified.

Perhaps one of the most permanent pleasures that will be gained by the forming of a stretch of water all one's own is the naturalizing of suitable plant material there. When done with restraint and with an intelligent understanding of adaptable varieties an enrichment of the natural beauty will result, with no suggestion of artificiality. The newly formed arms of the lake can soon be filled with bog-loving plants which demand some of the rich, peaty bottom soil for necessary acidity. Pickerelweed will soon be thrusting up its blue flowers near the floating leaves of yellow Pondlilies. The Pitcherplant will contrast its oddly folded-in blossoms with the open cobra-like hood of the Darlingtonia. Sisyrinchiums and Sarraceas will thrive in the adjoining grassland. When autumn streaks its premature scarlet in this moist location, the bright red of the Cardinal flower will be there to match it. Great hummocks of ferns will die down then, only to uncoil the next spring with the most tender greens and bronzes.

EDITOR'S NOTE: The photographs on pages 88 and 89 show an artificial lake in Barrington, Illinois, near Chicago. Root & Hollister, the landscape architects, have these comments to make upon it: "The development that we have done for Mr. Edward K. Hardy of Barrington was begun in 1924. Mr. Hardy owns 400 acres of wooded land that surrounds the area about the lake. The lake was built in a natural valley and is held back by a concrete dam that is fifteen feet high. We have used a natural rock treatment at the sides of the waterfall, and this is planted with rock plants and vines. The lake is fed by a spring that keeps it filled during the summer months, and there is always some water over the dam so that the planting in the rocks keeps green. The brook from the foot of the waterfall is made a feature in the landscape treatment and there are several pools with the same natural rock treatment. The lake covers about five acres and the shore is protected by gravel so that the water is always clear.

"The wooded areas about the lake are planted with spring flowers, and there is an undergrowth planting of Chinese plum that gives a very wonderful effect in early spring. In the fall the many oaks are in brilliant autumn colors, and the reflection in the water makes a real color show. The main object of building the lake was to give water interest to the view, to use as a swimming pool, and for fishing. Frank Polito was the architect of the guest house shown in the photograph and of the main house and other architectural features."

YOU'RE RUNNING A SPRING FEVER

CONTINUED FROM PAGE 57

already in the tool shed). Bags of bone meal. Even notebooks from last year.

And now we approach the crisis. Women who, for eleven months of the year, make firm friends, devoted mothers and superb wives, go to pieces before your eyes. No meals are ordered, no socks are darned—even, in extreme cases, no telephone calls are made. Men who are admired and beloved turn overnight into monomaniacs.

Everyone who has a really good attack of Spring Fever, Type II, is out planting.

And if these victims are to recover normally, they must be allowed to plant, for plant they must and will. They will also prune. They may even weed. These are not the simple cases of Spring Fever. These are the people who have it at its peak—in the garden. They will, in their delirium, prattle of irises, bedding plants, cold frames and sprays. Let them prattle. They will come reluctantly to meals with earth-covered hands and their hair in their eyes. Let them. Wars may come, and best-sellers burst upon the world—they will read nothing but articles on the care and feeding of the aphis, and descriptions of new varieties of everything under the sun. Encourage them. It is the only way to get spring out of their systems.

And the only sad part of it is that we should have to get spring out of our systems at all!

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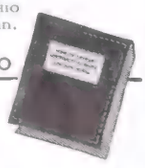

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This small house, built of native stone for Mr. and Mrs. J. Polt in Pennsylvania, cost slightly over $2,500. The text tells about its economies

A HOUSE FOR $2,500

by MARJORIE REID RODES

EARLY last April an architect received a call from a young man and his wife who had just bought a half dozen acres of wooded land in New Jersey. They told him they would like to build a country house of stone, to cost not more than $2,500! The perfect assurance of the man was contagious and the architect set to work to see how it could be done. At the beginning of June the owners were actually living in the house and they had not spent a dollar more than planned.

This, briefly, was the story told to me, and when I was asked to visit the house I went with more than ordinary interest to see what it would be like. We drove about sixty miles along the Easton highway and finally, in a beautiful bit of country beyond Clinton, turned off through the woods. After a couple of miles we emerged into a clearing and I saw the house, not only complete but of unexpected proportions. The walls of natural field stone, the slate roof and steel casements all had a simple dignity which belonged to that background of tall trees and gray rock ledges. The house was built to the contours of the land, with a suggestion of permanence akin to that of the boulders beside it.

When Mr. and Mrs. J. Polt, the owners, welcomed us inside I realized that more than the exterior had been carried to completion. The pine floors and wood trim were ready for the finishing paint or stain. There was a great stone fireplace in the living room with chimney piece built high up to the raftered ceiling. The walls were not yet plastered, to be sure, but finished with tar paper and wall board.

Bathroom and kitchen were supplied with water from one of the three springs on the place, and Mr. Polt showed us the double action pump and 84-gallon tank in the garage. I was permitted to work the pump myself and discovered that it took almost no effort. Bringing in the day's water supply would not even take the place of a setting-up exercise in the morning. Drainage was taken care of by a septic tank.

There was the house, banishing any doubt I might have had that it could be real, and there, too, were figures kept by Mr. Polt with meticulous detail and showing that it had all been accomplished at an almost incredibly low cost.

Mr. Polt told me the story while we walked over a part of his land. I might say to begin with that he seems to have an endless amount of energy and a dynamic approach to whatever he undertakes. We saw the natural swimming pool in the brook which passes the house and he pointed out the place where he will build a larger pool.

Then across a rustic bridge—which he built himself, by the way—and up a narrow footpath to the cool spring which furnishes the house. Plans are already under way for an ice house at this spring.

It all happened with amazing speed. They discovered the land and immediately bought it. There were quantities of stone available, which gave them the idea of going to Mr. Frazier Forman Peters, architect, to discuss the possibilities of a Flagg masonry house. Mr. Peters' work with this type of construction is well known. The method consists of laying stones edgewise against the outer wall of a concrete form, then pouring the concrete behind them. Mr

(*Continued on page* 117)

Another view of the house showing casements

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Later comes the calm ritual of lunch . . . together . . . in an unhurried atmosphere of devotion to the ancient art of cooking . . . then silky thoroughbreds flashing down the stretch at Longchamps . . . tea in the Bois . . . a leisurely drive home in the sunset . . . dinner . . . and what you will.

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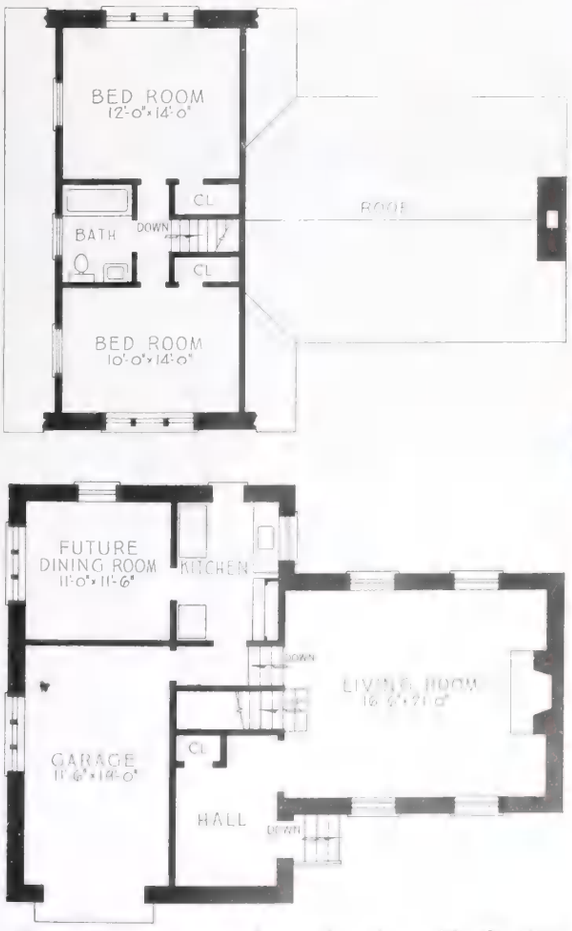
The Flagg Method of masonry construction was used

lt explained the price limit which he d set, saying "I want to own my use, not have it own me. This way we n spend what time we please here, d if we want to close the place and to Austria a while (they are both ustrian by birth) it will not be a bur- n to us."

The problem appealed to the archi- ct and when he saw the proposed use site it appealed still more. He and r. Polt talked things over and de- led to have an adequate amount of use with everything the best as far as went—and simply discontinue when e money specified had been spent. Be- use, as Mr. Polt said, he could grad- lly finish it up and in the end he uld have what he wanted—much bet- than cutting a few feet off the oms, for instance, in order to plaster walls, and always regretting those w feet.

Mr. Peters drew his plans and made curate lists of all materials needed. ving Mr. Polt an approximate idea of hat the various items should cost. After getting competitive prices, Mr. Polt brought in large supplies of cement and sand, of lumber and slate, of hardware and pipes and fittings and fixtures, of all that was needed to build the house. He found a mason contractor on government work, who undertook to bring a gang of ten or twelve men on Saturday afternoons and Sundays and lay up the walls at a cost of four dollars a cubic yard. Carpentry and roof and plumbing were all arranged for under separate contracts.

In three and a half weeks from the time the work was started the walls were standing and a couple of weeks later Mr. and Mrs. Polt began spending week-ends in the house. Mr. Polt himself laid the kitchen floor of crushed stone and cement and the stone steps at the door. When I was there in July he had also found time to build retaining walls around part of the lawn, to say nothing of making the lawn and small vegetable and flower gardens, and leveling the ground for a terrace at the rear of the house.



The planning is simple, in keeping with the type of construction. A future dining room is provided

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Mr. Polt says that he will probably spend another hundred dollars to take care of miscellaneous items, including the garage floor, the gutters and electric wiring. Next year he intends to have the walls plastered at a cost of eighty dollars. Some time there may be a central heating system, since the house is otherwise built for year-round use and, of course, he hopes to furnish it adequately. At present there are iron cots to sleep on and enough practical furniture for comfort, including the long trencher table on the terrace where most of the meals are served in good weather. There were twelve for luncheon the day we were there, and this is apparently not unusual. Mr. and Mrs. Polt are anxious to have their friends share the pleasures of their adventure and the guests, on their part, see ready to share the work and take hand in the various projects for i provement.

The table below shows the exa amounts spent for materials and labo If Mr. Polt had taken a less active pa in the work and had turned the who responsibility over to an architect building contractor there would ha been some additional expense, o viously, but the house would still ha represented a new low in economic building. Its low cost is based prima ily on the care of the architect in holl ing to structural forms which pr sented no complicated problems nor e tra labor, and on the readiness of th owner to do without expensive no essentials.

MR. POLT'S FIGURES ON HIS SMALL HOUSE

Masonry:	
Foundation 3½′ deep, 18″ wide, of rough stone and concrete (mixed 1:3) approximately 150′ in circumference.	
20 bags of cement @ $.62	$12.35
4 tons of sand @ $1.25	5.00
2 weeks labor of one man	30.00
	$47.35
Walls 15″ thick, of which about 4″ are concrete backing and about 11″ laid stone. Concrete mixture, 1:2½.	
80 cu. yds. @ $4, which includes wages of stone mason, his assistant, mixing concrete and laborer lugging stones. Building time, 3½ weeks	$320.00
250 bags of cement @ $.62	154.75
40 tons of sand @ $1.25	50.00
	$524.75
Concrete floors and steps:	
Rough broken stone 6″ deep with 3″ crushed stone mixed with cement laid on top of it.	
8 tons of crushed stone @ $1.75	14.00
50 bags of cement @ $.62	30.87
10 tons of sand @ $1.25	12.50
Work done by myself	
	$57.37
Steel casement windows from Truscon Steel Co.:	
2 small windows over bookshelves on both sides of fireplace	
8 ordinary size windows	
2 large size windows for kitchen and garage	
2 extra large size for front and rear side of bedroom	175.00
Copper screens	50.00
	$225.00
Panes and putty for windows	25.00
Wages for glazier	10.00
	$35.00
Carpentry:	
Carpenters' wages on contract	$225.00
All lumber (including all doors, garage doors, pine floors, tar paper), all Johns-Manville boards for walls and partitions, all hardware (brass), Cabot's Quilt for roof insulation, nails	800.00
	$1025.00
Roof:	
Clear punched rough Bangor slate, 1800 sq. ft.	$123.00
Roofers' wages	27.00
	$150.00
Plumbing:	
Including furnishing of combination sink, hot water tank, Meyers double action water pump and tank of 84 gal. capacity, toilets, wash basin, septic tank of 300 gal. capacity, 300 feet of galvanized pumps to bring water from spring to house, brass piping in house, all sewer pipes, drain in garage, installation	$250.00
Open fireplace:	
Material included in supply bill.	
Labor	50.00
Chimney built in main wing	25.00
Ornamental wrought ironware for front doors and hinges:	25.00
Miscellaneous:	
Laborers' wages for sundry jobs, hauling, unaccounted outlays, $55 copper plate for valleys	100.00
Total cost of house:	$2514.47

Shining crystal striped with silver mist

A STRIKING use of satin-like etching gives this pleasing variation of the popular Sun-Ray pattern a lively character. Glacier stands out against any background as charming and practical crystalware.

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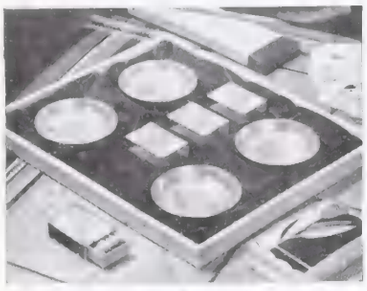

The Hostess Set. Four individual ash trays, four companion match box holders. Burning matches and cigarettes do not stain Kensington. $5.00.

The Aztec Platter. Diameter 16 in. Classic beauty for centerpiece, for serving hors d'oeuvres and canapés, or sandwiches. $10.00.

The Wiltshire Flower Bowl. Diameter 9 in. Studied simplicity, suited to charming informal arrangements of flowers. $4.00.

The Rainbow Matchmaster. Length 6½ in. A popular bridge prize or favor. Holder and Filler, $1.00. Refills, two for 75c.

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DRAWINGS BY THE AUTHOR

A corner fountain set in a raised portion of the garden

RAISE YOUR OWN FOUNTAIN

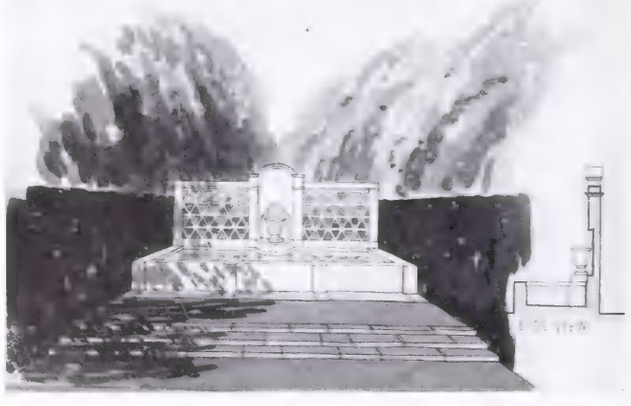
by GERALD K. GEERLINGS

A FOUNTAIN may be defined as that something which is an object of envy in other people's gardens, but which seldom or never exists on one's own property. In another's garden it fires the imagination, but the reality of getting one built seems to dampen the ardor. However, you need not dread a dredging job—providing you follow an old Spanish custom.

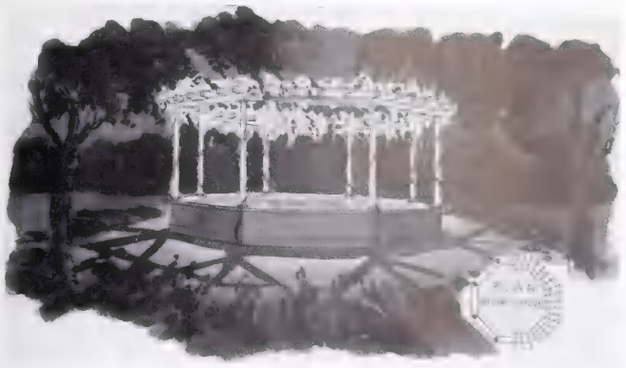
Mention "fountain" or "pool" to anybody and at once springs to mind a hole in the ground filled with water. Yet in his garden the Spaniard—and the Moor before him—conceived the fountain or pool just as we do a bathtub, as a sea-worthy object to be placed above board. Instead of digging downward, the Iberian blithely built upward. Pretty sound sense it is too. For one thing this permits the pool to be located under or near trees (where it belongs) without having to amputate roots. For another it places you on much more intimate terms to have the water at waist-height rather than sub-shoe level. And from a practical plumbing standpoint there can always be a simple plug in the side wall which will emit the water in a hurry if on a frigid night you decide not to tempt the gods, for spilt water on the lawn is less lugubrious than a split basin below ground.

The drawings are adaptations culled from Spanish, Mexican, Central American and English originals, intended for small gardens and thin purses. Their cost will depend upon how conversant you are with concrete superintending. If there is available a good Man Friday who can clear the ground and spread cinders to a depth of 6 inches or so, make some simple wood forms and add some heavy wire mesh, crowning this effort by filling with a concrete mixture, then this entertainment may possibl cost only $50. This is likeliest to true if there is a garage wall whi serves to bolster up one side of t fountain—assuming that the garage blessed with a water supply which c be coaxed to supply the said founta If you can be content with a placid p and can forego the poetry of splashi water, the garden hose can stock t basin with the requisite liquid. A low wood plug will serve efficiently wh the water is to be drained. Obvious the least expensive scheme will be horizontal hole through the wall at t bottom. A more elaborate method w be to provide a plug in the "floor," h a necessary prelude will necessitate d ging out a hole large enough to adm a barrel filled with stone, into whi the water can dissipate itself when t plug is pulled.

The delicate matter of costs is large a question of how much is wanted, a whether there are willing hands w really want work. Hiring day labor a "bossing" the job yourself means a l cost; leaving it all to a contractor m more than double it. No two commu ties will be alike, and no single co munity will have a fixed price, for ea and every basin will offer its own pec iar problem and provide the contract with special alibis. The soundest s gestion is to look at lots of pools, fo tains and photographs, get professio advice if you can, and act as your ow general contractor. When the concre is being poured into the forms be su it is well "puddled" (poked with a lig stick thoroughly so that no air bubbl can form). When the concrete has "se it must be "cured" by being shield from the sun, and wet once a day, f a week or ten days. When the ceme



This fountain is an adaptation of two in Guatemala



Pergola and fountain combined, with lights around the top

at is added, have color and water-oofing agents mixed in it so that no rther rituals will be necessary.

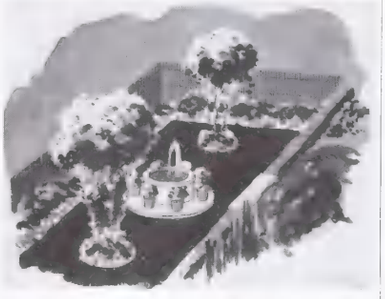
The color problem of the basin di-les itself into the exterior and inte-or, as one might expect. On the terior some shade of genial earth lor will be most appropriate (browns d tans). The same color could be ed for the inside faces of the walls. ut the bottom is best a midnight blue. ne of the delights of the fountain or ol will be the manner in which it irrors whatever is above, and this can ly be managed by a dark color. Black ll produce a dead effect. Robin's-egg ue will be out of step with every een leaf which grows. By the time een is dark enough to produce any flections it will be almost black. So tter use midnight blue.

The depth of the basin should bear first-of-kin relation to its girth. If ncertainty reigns, build make-believe ol walls of cheap composition sheets. a minimum the water had best be " to 18" deep, with two feet a mini-um to make Lilies happy. The water vel can very well afford to be within ½" of the brim, a fact which will de-rmine the location of the overflow pe. The Spanish were fond of having e water overflow the top of the basin, tting it drain off in an encircling tter-like affair. This extra moisture courages all manner of microscopic ecies to ornament the exterior of the alls, as can well be imagined. It is mething of a mechanical achievement make the outer rim exactly level so at the water does not favor one or veral spots along the perimeter, to the clusion of the rest.

DESCRIPTIONS OF THE DRAWINGS

Does your garage yawn with ennui, d sigh for a spotlight career? Per-ps all it needs is a continuous seat r potted plants or fatigued friends, ove which is a pergola arrangement, s a focal point, optical as well as con-rsational, there might appropriately a water basin asserting itself for-ard in a curve, as depicted in the etch at the bottom of page 122. Grape nes will do a festive job, and a useful e as well.

Often the front entrance of a house looks forlorn because nothing introduces it to the passing world except a barren ribbon of walk. Sometimes a garden changes level without embracing this opportunity to do something distinctive. The lower drawing offers a means of using simple forms in such a way that whether you have the playing jet of water or no, the little pools will divert pedestrian traffic, but concentrate interest where none bloomed before. The water basin itself might be the only portion built of concrete, with the balance in ashlar stone or brick. But if for economy's sake the job should all be concrete, it will re-



To bring distinction to a city lot

quire pleasant color, intelligent surface trowelling, and potted plants plus clambering vines to humanize it successfully. The result does well to look pert, but not prim.

While there may be limited space in a garden, there may be unlimited possibilities with the right kind of fountain or pool, helped by abutting hedges. That below on page 120 is derived from simplifying and hybridizing two in Guatemala. The walls of the basin are severely simple. For the sake of contrast the background may be pierced masonry. Each diagonal between horizontals can be a single unit of either stone or brick. Wood is a plausible and inexpensive substitute. The central panel is solid, serving as the foil for a large urn, such as flourishes in many an antique shop.

There have always been pools and pergolas, but seldom in American gardens have they been wedded. But see

A fountain used to mark a change of level in the garden

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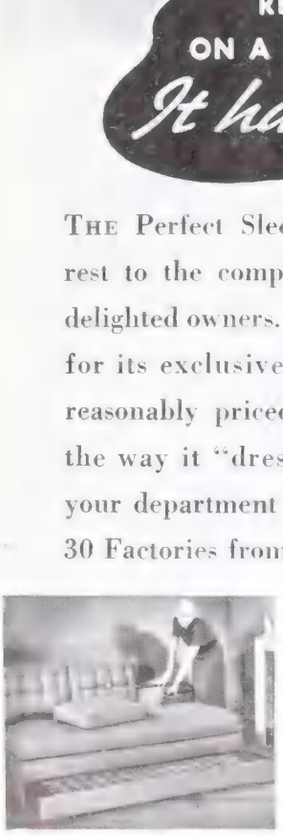

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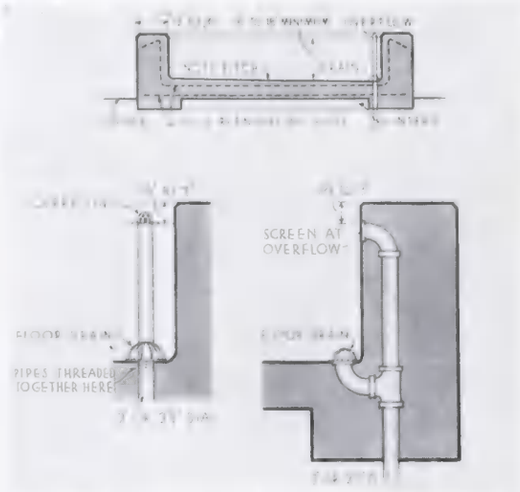


Three diagrams which show piping in pools of this type. That at the top is "A," at the left is "B," and right, "C"

the top drawing, page 121: there they improve each other, particularly in reflection (on the part of both the pool and the owner). Clematis, Wisteria or Grape will do nobly. But for sheer exaltation of spirit the capping climax is to conceal some electric bulbs on the inside and at the top of each vertical column—then behold the effect at night.

The city garden is seldom more than 20 feet wide, at least in many eastern cities, yet the length may be at least 50. Any rectangular form is apt to hinder rather than gain an effect of spaciousness. A small circular pool or fountain can render helpful service (see center sketch, page 121). Flanking the fountain are two smaller, circular curbs, holding within leash some flowering shrubs, and footed with willing perennials. In case grass refuses to flourish, use coarse gravel, keep it raked daily, and you will better be able to bear up without green chlorophyll under-foot.

For developing real social appeal the drawing, top of page 120, suggests that if the grade permits, there will be an excuse for rising a few steps to a wall-enclosed plot which has grass growing between cobbles or flagstones. A continuous masonry seat along the wall will encourage use of this corner. The fountain or pool will be as much the center of things in the summer as the crackling fireplace is in the living room on a brisk day.

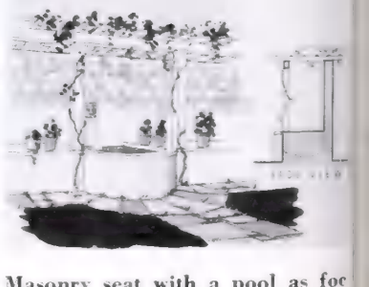
THE DIAGRAMS

The top drawing above shows a section through walls and floor of the water basin, with an overflow pipe such as is shown at a larger size in Drawing "B." In Drawing "A" note that there are cinders below the grade to a depth of 6" or more, depending upon the type of soil. The concrete forms provide for footings which are deeper than the floor of the basin. Important to note is that the reënforcing is indispensable, or several freezings will make a batik design of cracks. Both straight and bent rods should be used, as shown in the drawing. The walls and floor must be thus tied together, or they will part company sooner or later. In lieu of reënforcing rods there can be heavy wire mesh employed—not chicken wire, but mesh whose individual strands are about ¼" in diameter.

The greatest expense in the fountain may be the plumbing if it is some distance from the house. Be sure this supply line can be shut off and drained inside the house, so that water cannot linger too long in autumn and free The jet of water is best ushered throu a ⅜" brass pipe. The Moors alwa utilized the water which drained fr a fountain—perhaps you can formul an irrigating system which will ben your flowers or grow a double crop sustaining vegetables.

The floor of the basin should pit toward one corner so that the dra and overflow pipe can be inconspic ously located against the wall. Th are two general types of overflow a drains, shown in Drawings "B" a "C." The most commendable is that "B", which combines the functions both. A drain pipe (2" to 2½" in dia eter) is located at the floor with a w mesh protector to exclude leaves wh might choke it. The top of this pipe threaded so that the bottom of the ov flow pipe can be easily turned into When the pool is full the water le is maintained by the excess draini down the overflow pipe. When the p is to be emptied this overflow pipe unscrewed, thus allowing the water hasten down the floor drain.

A second means of effecting an ov flow and floor drain is shown in Dra ing "C." Here the overflow is embedd in the thickness of the wall, and t floor drain is connected to it as show This necessitates some sort of valve prevent the water from draining throu the floor except when desired, but permits a rusty revolt to cause the va to "stick" on occasion. Another dis vantage is that there should be at le 2½" of concrete above the top of t overflow pipe, which will establish t level of the water about 5 inches bel the top of the walls. A pipe buried masonry is always an unknown qua tity and a perfect place for serio trouble to brew, and the slight ga of eliminating the sight of the overfl pipe is dearly purchased.



Masonry seat with a pool as foc

CLIPPED HEDGES

CONTINUED FROM PAGE 62

am, Arborvitæ, Hemlock, Privet, Yew, x and *Ilex buxifolia*. The Beech and rnbeam are good for tall broad dges of interwoven branches with very nple scallops or accents. Hemlock and borvitæ are good for this same purse but will clip into more elaborate ms and are evergreen. Privet is probly the easiest and the quickest to in. Yew and Box serve the same purses for compact and intricate training. Yew is more hardy and grows fas. *Ilex buxifolia* is particularly good low, compact hedges and small, nple topiary forms.

The secret of effectiveness with any d of clipped work is compactness d apparent solidity. This means that ining must start when plants are all. For hedges, begin with closely ced lines of small material cut back d sheared severely at planting time. ch year's growth must be held back by hard pruning to force the heavy twig growth which will give compact foliage. The first severe pruning is done in early spring; successive light prunings follow throughout the growing season as the plant develops. In northern climates no heavy pruning should be done after August, as the winter killing of soft young growth induced by pruning may spoil the outline the following year.

Don't attempt to finish your peacock the first year. You work at the shape much as a sculptor works in marble. First the general mass is blocked out and by continuous pruning as the plant grows the eventual shape begins to take form. If you try to rush things before compact growth has been established the brown of the twigs will show and you will never have what you want. Always make sure that the mass of green is secure before you prune further.

—MARY DEPUTY LAMSON

BALANCED KITCHENS

CONTINUED FROM PAGE 93

wrong if you select the product of a utable manufacturer. In fact, the ne advice goes for all these units. great many new features have been eloped over the past three or four rs and you will save yourself disointment later on if you take the ne in advance to go over all the dels thoroughly and then pick the you think will best fit your own ds. Important with the ranges are automatic features that make bak and roasting almost foolproof operans, the flat tops with space for hot hes, and the continuing of the fixe to the floor, leaving no inaccessible ces for dirt.

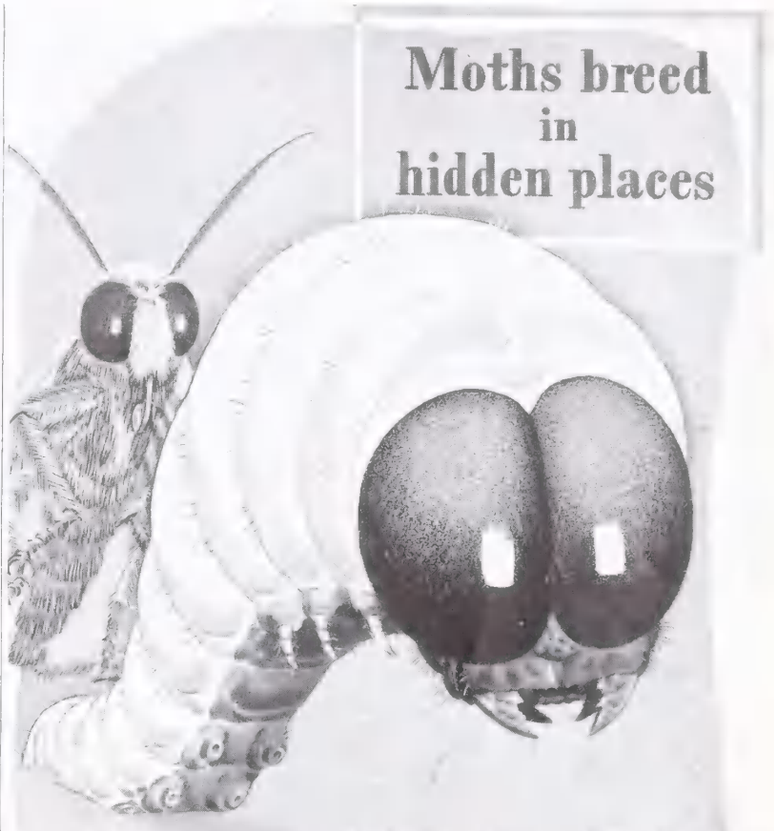
Great improvements have been made the new refrigerators, too, chiefly ding toward easier and more efficient ration. Most of them now have some ice which puts leverage under the trays and snaps them out with no uble at all. There are lights, too, so t you can see what you are doing, l foot pedals so that doors may be ned even though both your hands filled. Again, follow the advice of pecting all models and then make your mind. All the new ones, inentally, are better insulated so that y are less expensive to operate.

Sinks come in enameled iron and ameled steel, in Monel metal, and in inless steel. Point to remember: Don't tall a sink with a single drainboard less there is counter space on the er side. The new sinks have stops so that the dishpan has become olete, though this is not always a ssing, since when a sink is filled with py water there is no opportunity to se dishes unless you have a double k. Another great work saver is the ctrical dishwasher. The man who sells your refrigerator and range will w it to you and, while a dishwasher not a primary piece of equipment, if can afford to include one by all ans do so.

After the triumvirate of range, regerator and sink, your cabinets are st important. Insist upon enough of m, plan them properly, and half the ret of kitchen convenience is solved. ere are standard designs, either of wood or steel, widely adaptable for china, food supplies, pots and pans, vegetables, towels, everything that you will need. Those which rest on the floor have either shelves or drawers, and it is well to take an inventory of what is to go in them before deciding how many of each you will need. Wall cabinets above the counters have solid or glass doors, and the tendency is toward solid because they are more easily cleaned. Objections are that a vast number of solid cabinet doors is apt to be monotonous and a sore trial to the cook's memory when she is trying to locate a dish, utensil or seasoning quickly. China arranged behind glass also makes an attractive decoration. So weigh one against the other and make your choice.

Open shelves are generally considered bad these days because they are dust catchers, but there are good arguments for their use at the preparation center. Rows of uniform glass containers for flour, sugar, spices, rice, barley, dried herbs and other staples can be made the high spot of the kitchen, decoratively speaking, and there is no danger of dust since the jars are covered. Also this arrangement permits spacing shelves to fit containers exactly by adjusting not only distance between them but depths. Such shelves can vary from 3" for small jars to 5" or 7" for larger ones. They will leave deeper counter space here and allow for greater freedom of action.

Between the counter and the bottom of the wall cabinets there should be a distance of 15" to 17". The total height of the cabinet should still keep the top shelf within reach. A person 5'9" tall can reach an object 6'3" from the floor on a shelf 10" back of the front counter. Figure from this how high your top shelf should be. Space above this can be used for storage, but in the end you'll find it better to fur down the ceiling and lose all but reachable space, thereby saving yourself the trouble of standing on chairs or ladders. You'll forget what you put there anyway. Good cabinets, incidentally, are 12" to 14" deep, and 12" is sufficient for most china and glass since it is better not to pile dishes in front of each other.



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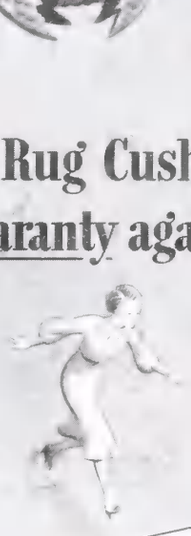

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Illustrated: Two of a group of sparkling new "Clarkcraft" prints styled by Cyrus Clark. They carry the All-Guard tag with a guarantee by the manufacturer for quality, color-fastness and complete shrinkage (Sanforized-shrunk) after passing the ten-wash test at Rinso Laboratory.

ALL-GUARD GUARANTEED WASHABLE SANFORIZED-SHRUNK RINSO WASH-TESTED

Sanforized-Shrunk NEW YORK CITY

The counters (tops of your floor cabinets or other equipment) should be of a material which is nonabsorbing and easily cleaned. The trend today is toward metal, but they may also be of porcelain enamel, or any hard wood, including pressed wood, well oiled. Sometimes wood counters are covered with linoleum. There is a tremendous advantage in having these tops continuous without joints. There are long units constructed this way or they may be made to order. Without a continuous counter joints are left between the separate cabinets or between cabinet equipment which cannot be made water tight. Even a hairline joint will admit dust and liquids which cannot be dug out. If a continuous surface is not possible, it seems better to leave enough space between fixtures to make cleaning possible. The engineers will object to this, but it is based on sound housekeeping ideals. The same danger is not present between counter and wall, since the counter material should be carried up to the hanging cabinets without joint to form the splashback.

THE height of the average counter is 36″ to keep it on the same level as the sink, which is generally set at this height. Nevertheless, 32″ or 33″ is a better height for most women when mixing, stirring or beating, so that 34″ or 35″ is a better level to establish for all operations. If there is an electric mixer, the height of the working surface is less important. Between counters and wall cabinets there should be plenty of outlets, placed at their proper centers, for mixer, toaster, percolator and other electric equipment.

One tremendous convenience is an incinerator. This is usually installed in the basement and is self-fired, or there is also a gas-fired type. You will then have a hopper in the kitchen into which you drop refuse (and one above it on the second floor). Or, if there is no space for a special chimney, refuse can be taken to the basement and put in there. This year a new type of electric disposal unit has been developed. It fits underneath the sink and you simply sweep your refuse down the drain, where it is ground up by motor and flushed out.

One final cabinet should be included in the kitchen if there is room—for cleaning equipment. It should be large enough to hold vacuum cleaner, carpet sweeper, pail and an assortment of mops, brooms and brushes as well as any cleaning preparations which are used in the house. It should be ventilated by boring small holes in the top and bottom of the door. To take all the common cleaning equipment it must be 16″ to 18″ deep and 3′ long, and should have a clearance of at least 5′6″ so that brooms and mops can be hung off the floor. A long shallow closet is better than a deep one.

So much for the equipment which goes into your kitchen. Now consider its lighting. It is almost a convention to put the window, when there is only one, over the sink. Yet many prefer it at right angles to the sink rather than directly over it. There are other processes that need light as well as cleaning up; operations at the preparation and cooking centers require even more than those carried on at the sink. Another thing to remember is that windows entail loss of cabinet space. Cabinets at the preparation center are important for storing dry supplies which must be within easy reach. But cabinets at the sink are also important for storing china and the nearer they are to the dishwashing process the fewer the steps required to p dishes away. It is a question each wom must decide for herself.

Of course the problem is further co plicated by the appearance of the w dow from the outside. If the kitchen at the rear, appearance may be l important. But when it is at the fr it is almost always better, especially a house of formal, symmetrical desi not to put the window over the sink cause it must usually be smaller th the other windows on that side on count of interior arrangements.

A cross draft is usually demand for the kitchen, but with the now co mon ventilating fan this is not essent In most cases the kitchen is more co fortably ventilated with one window a fan in the outside wall to rem odors or, reversed, draw in air, than two windows.

At night you will want general lig ing that is shadowless and glareless a local lights at each center. To obt the general light you need one cent ceiling fixture of the semi-indirect k with a lamp of at least 100 watts inclo in diffusing glass. For the rest, use s lights at sink and range and perh a direct light, protected by diffus glass, under the cabinet at the prepa tion center. Soffit lighting means lig in the soffit, or underside of a be or the boxed-in space made by furr down the ceiling. These are usu placed in a flush panel and give a fused light that will not be unpleasan reflected from the bright surfaces of counters and cabinets. Install a sw for your general light at each entra to the room.

One of the ideals of the mod kitchen is immaculate cleanliness, in maintaining this the floor and w play an important part. Floors sho be impervious to grease, they should of a material easily cleaned, they sho be resilient, and should have a sani cove (or curved) base, so that sweeps easily out of the sides wh walls meet floors. An advantage of new equipment is that it continues the floor so that the nuisance of swe ing under fixtures and around legs been practically eliminated. Cabi are set up from the floor, however, w a shallow, coved space of about 2″ neath them so that one is not unc fortable when working close to t and yet no dirt collects beneath cannot be easily removed. Linoleum probably the most widely used floo for the kitchen. It comes in a w range of colors and patterns, or ma facturers will make up whatever de you desire. Solid color linoleums are practical for the kitchen since the m of feet show on them too easily. On other hand, you need not have a str pattern to circumvent this. A slig marbleized design will not show prints.

EQUIPMENT occupies so much space in the modern kitchen not a great deal is left for consid tion. But what there is should be ea cleaned, nonabsorptive of moist grease and odors and should be c shedding. Painted plaster is the com wall surface for the small house an satisfactory if good plastering and p ing jobs are done. Hard plaster paint with sufficient gloss to be w able without streaking and still be w out glare are desirable. But there many materials which make more usual wall coverings. Structural g tiles, linoleum, wall board and ot

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are some of them which you should consider. Be sure that the trim of doors and windows is flat without moldings, for moldings are entirely eliminated from the modern kitchen. Doors should be veneered without panels.

That is the story of the kitchen itself. But there are other angles to be considered before you acquire the perfect room. The first is its relation to the other rooms of the house. Turn back to the diagrams shown on page 93 and you will see there the ideal placing of the doors. There should be but two and, if this seems difficult, it may often be better to sacrifice convenience in another particular in order to obtain it in the kitchen itself. There should always be a rear entry, even in the small house, and from it may open the doors to the maid's room, to the front hall, to the cellar, garage, and the cleaning closet (when it is located here). This is more convenient if it is placed where it is easily reached from the main part of the house. If the entry is large enough, it will also provide a place for cold storage which is difficult to include in a heated kitchen. Highly important is the door opening from this entry to the front hall so that the maid or the housewife can go directly to the front door without passing through another room. The sketch at the lower left-hand corner of page 93 shows this relationship.

There are several points to consider on the orientation of the kitchen. Should it be placed where it will receive sun or isn't this important? If the housewife intends to spend any length of time herself in the kitchen she will probably want sun. Otherwise she will probably be willing to forego it here (she can't have it in every room) in order to obtain it elsewhere. The same argument applies in relating the kitchen to the garden or play yard. If you are planning to do your own work you will undoubtedly prefer the kitchen at the rear of the house where it will give an opportunity to supervise the play of your children. But the tendency today is to put the kitchen on the street side and leave the rear for the living rooms. Even though you would like a garden outlook from the kitchen, when there are guests who wish to enjoy the garden, too, you will probably feel easier if the service portion is separated from the living terrace.

Should you have a pantry? Not in the smaller house, and by "smaller" I mean the house with no maid or only one. The purpose of a pantry is to provide storage space for tableware and to make service easier. A sink is usually included there because it is convenient to wash dishes as near as possible to the cabinets where they are to be stored. But the pantry is the domain of the second maid. When there is no second maid, the disadvantage of the additional steps that the pantry entails is not offset by the possible advantage of increased working and storage space. In fact, the pantry in the small house seems a confession that the kitchen has not been planned to fulfill its whole function. On the other hand, many husbands like such a small space because it gives them an opportunity to prepare drinks or midnight snacks without encroaching upon the kitchen proper. In such cases you may consider the luxury of an extra refrigerator, plate warmer and similar conveniences. In the larger house (or the smaller) you may store here such things as the *bain marie*, electric grilles and casseroles for buffet suppers.

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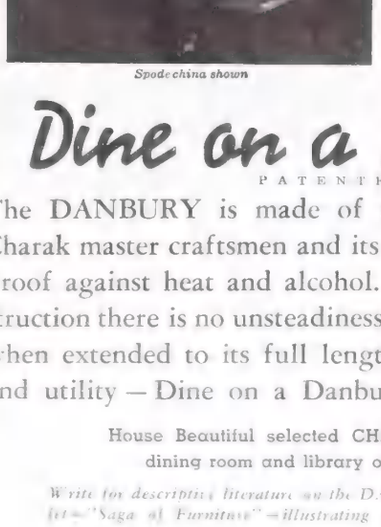

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The log cabin of Mr. and Mrs. R. F. Porter looks down over the Ottawa Valley. Its setting among the Pines is a perfect background for a rustic house

LOG CABIN COMFORT

SHARING the broad prospect down and across the Ottawa Valley are the country homes of several members of the Seigniory Club at Montebello in the Province of Quebec. "Multnomah," the cabin of Mr. and Mrs. R. F. Porter, is enviably situated. Set on a rugged hillock or shoulder of the slope of the mountain, it caps the contour in the most natural fashion, its massive log work, rough stone chimney and inviting balconies giving it an air of maturity and harmony with its surroundings that is remarkable in so new a structure.

The component parts are best studied in the photographs, though the subtlety of coloring and ingenuity of detail are difficult to illustrate even in these. The architects, Messrs. Lawson and Little of Montreal, and the decorator, Peter H. Jones of Charles K. Part Studio in Montreal, deserve to be congratulated for creating a country home and clothing it in so comfortable and appropriate a style.

The background against which the rough materials and gay shades of the living room are set is of the simple character peculiar to log architecture, enriched here and there by fragments of carving and color. It is a spacious setting, the ceiling rising with the roof line to fourteen feet in height. The floor of wide quartered white oak plank, plugged, hand-scraped and given an antique finish, is roughly four hundred square feet. The massive chimney piece and carved mantel, shallow niches containing shelves of china on display with cupboards below, and a built-in day-bed are all attractive features. The high windows, closely curtained in the photograph, open on the left out onto a balcony, and command charming views through the tree tops of the fertile Ottawa Valley, which even in winter presents a pleasant and prosperous prospect.

The details of the room in the form of hardware and furnishings reveal careful study. Illumination is provided by ships' lights from various boats owned by Mr. Porter and by special wrought iron fixtures. The colors are vigorously informal: mustard-yellow homespun clothes the large sofa and day-bed; red leather covers the poufs beside the fireplace; earth-brown and tomato-red English herringbone tweed is used for the two large easy chairs; red and brown mingle in the curtains, which have a knitted appearance; and a black fur rug before the hearth completes the picture. It is a modern composition in a sense, despite the rustic quality of the logs and the complete simplicity of the furniture. And it is charmingly homelike.

In the basement is a thoroughly amusing game room or playroom, where grown-ups can be as young as they choose, and children as grown up. More highly finished than any of the other rooms, it is lined with beaded British Columbia Fir sheathing supporting a beamed ceiling. A built-in dresser occupies one wall and a broad fireplace another. The roomy chair and sofa are

The rough stone fireplace dominates the living room which is warm with homelike fabrics. A monogrammed rug seems to fit perfectly with the simple background

There is a game room in the basement of the Porter log cabin, roomy and comfortable. A built-in dresser occupies one wall; the cheery fireplace fills another

holstered in bright blue wool piped th beige, and the other long chair beige and scarlet diagonal tweed. nilarly piped. On the mantel are a ir of old amber glass bottles, a pair English pewter plates and, above it, rare old Shayer sporting print. Before le fireplace is a reversible rug of talogne in beige and blue plaid lined th Ozite, bound with blue braid, giv- all the cheery color and design of od catalogne and a deal of durability sides. Outside the photograph are an rly Canadian pine refectory table and set of six old Canadian arrow-back airs and a set of curtains of beige en bound in red.

In the bedrooms the ingenuity of vners, decorator and architect have en combined with excellent effect. iere are two large-sized bedrooms, a naller room styled a bunk room on the an, and a maid's room beside the tchen. In each case bunks have been ed in place of beds, one being set ove another much after the style of sleeping car on a railway: commodious drawers have been placed below the lower bunks with a cedar-lined box at the foot for blanket storage. Closets supplement storage space, so each room is admirably equipped. Orange homespuns form bunk covers, and curtains are in a slightly paler shade in wool crêpe, bordered in café au lait corduroy, the ribs used horizontally, giving an interesting contrast in textures.

Unseen but highly efficient and interesting is the kitchen of the cabin, which has all the compactness of a ship's galley. There is a combination sink and tub, side dressers, space for a table and ironing board, and, in its appropriate corner, the electric stove. A refrigerator is located in the small passage between the kitchen and living room. Also unseen but also as important in wintertime is the furnace room, storage room, wine closet and toilet room in the basement. The heating is accomplished by a pipeless furnace which has proved quite adequate despite low temperatures.

Bunks are used instead of beds. Notice the built-in lighting above each of these which adds to the comfort. Orange homespuns form spreads for these bunks

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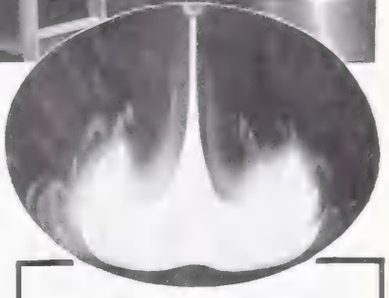

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NEEDLE POINTERS

CONTINUED FROM PAGE 76

of time it took him to accomplish this feat that Mrs. Travers in her congratulatory picture has stitched Cupid outside of 1115 Fifth Avenue, wearing mittens and forced to build a bonfire during his vigil.

Unlike most needlepoint designers, Mrs. Travers paints her complete pattern on paper, in minute detail, and then works in freehand on the canvas. When she makes designs for other people to work, however, she draws a sketch on paper, and a design on the working canvas, too. Of course, the advantage of the water-color sketch is that it gives you at once a picture of what the finished work will look like.

Mrs. Travers, moreover, acknowledges limitations neither of pattern nor medium. Often, within one frame, she will tell a complete story. For example, the sampler that she made for her daughter Jane on her twenty-first birthday is designed so that a series of episodes in medallions making up the life of Jane are bound together by a border and an intertwined design. In the first episode, a stork is flying over the smoky horizon of Pittsburgh, with the baby. The clock on the spire of Trinity, her father's church in the distance, marks the hour of her arrival.

The next chapter is her life at school, with the motto of Dobbs Ferry topping the scene. Following this is her business career as secretary to Mr. Astor, and a glimpse of her life at home on the Hudson. In the corners of the sampler are motifs which symbolize her interests—books, sports, music and home-making. Underneath runs her mother's Shakespearean comment, "The great comfort I have had of thee." It is a charming piece, of rare quality.

The pleasure these samplers, knitting bags, backgammon boards have given to her friends is so great that they urge their friends to be immortalized by Mrs. Travers' needle. She does this portraiture on order now, and the completed needlepoint or the design on canvas, for someone else to work on. She still uses left-over wools. And she still loves to use them.

ROOF TYPES

CONTINUED FROM PAGE 91

types to be used for roofs which have a steeper pitch.

Asbestos shingles. Prefabricated of portland cement and asbestos, they come in rectangular, hexagonal and square shapes. There is a range of colors that runs through gray, red, green and black. . . . *Have them laid this way:* The hexagonal and Dutch methods have a greater amount exposed and have been worked out for less expensive roofs as they require fewer shingles. These are nail punched and must be laid according to the manufacturer's direction. The American method of laying is the most common. With any of these methods, the shingles are laid over tight sheathing. Asbestos is suited to roofs sloping 4″ in 1′ when the American method of laying is used, and 5″ in 1′ when the hexagonal or Dutch method is used.

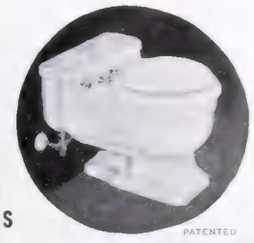
Slate. This is natural rock split into thin sheets with a standard thickness of 3/16″, and a width of 6″ to 14″ and length of from 12″ to 24″. There are also special sizes and textures for unusual effects. Different quarries produce different colors and grades. Standard colors are black, blue, black-gray, blue-gray, purple, mottled purple and green, and red. Some of these are unfading; others will weather. . . . *Have them laid this way:* On roofer's felt over tight sheathing. The amount of lap depends on the slope and the size of the slate. If the roof slopes less than 4″ in 1′, slates are laid without lap and in pitch or asphalt over a built-up roof. At least two heavy non-rust nails should be used. Heavy slates require special framing.

Tiles. They are commonly made of burnt clay and come in flat (shingle, English and French), semi-cylindrical (Mission), and curved with flat part for interlocking joint (Spanish). There are also tiles of similar shapes made of metal, concrete and enameled iron. . . . *Have them laid this way:* Clay tiles on asphalt felt over sheathing and nailed with copper nails on a roof with a pitch greater than 6″ in 1′. English and French tiles are designed for interlocking joints. Mission tiles require battens to support their weight and give nailing surface. If these are used on a roof sloping less than 6″ in 1′ they must be imbedded in cement. Shingle tiles are laid like slate. Concrete tiles are laid on wood strips on roofing felt, on a concrete slab, or on a built-up roof.

Metal. Tin and copper are both used for roofs, laid in sheets with flat or standing seams or as units in the shape and sizes of tiles and shingles. New copper shingles are corrugated to give texture and have a rolled edge to suggest thickness and a shadow line. . . . *Have them laid this way:* Sheet metal is placed over sheathing, but instead of being nailed directly to it, is held in place by cleats of the same metal as the roofing. These cleats are nailed to the sheathing and seamed into the metal itself. On flat roofs or roofs with a slope of less than 3″ in 1′ the seams are flat and soldered; on roofs with greater slope they are standing. Tin is painted on both sides unless waterproof paper is used. Copper, either in sheet form or shingles, is oiled or left to weather. Copper shingles may also be painted or bought lead-clad. Copper shingles are laid over roofing felt on tight sheathing and nailed with copper.

Tar and Gravel. This combination is commonly used for a flat surface. The roof is built up with from three to five layers of tar paper or felt (laid on an asphalt primer base), each mopped with hot pitch, and the top thoroughly impregnated with it. The surface is then coated with screened fragments of slag or small stones. A new development in the built-up roof is the use of thin copper sheets which are similarly mopped with asphalt and also of copper bonded to asbestos-felt. This latter material comes in rolls. Any combination may be used on the flat roof, whether wood, concrete or gypsum slabs.

Concrete. This material is used as a



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reinforced slab or as tiles. When the roof is to be used as a terrace the poured reinforced slab is first coated with an asphalt primer. Then a four or five layer built-up roof is laid, on which 4" or 6" square tile are placed with joints grouted in enamel mortar.

Canvas. A special heavy weight of this material is suitable for the roof to be used as a terrace. In the wood frame house it is laid on smooth matched boarding ⅞" thick. On this is placed a bedding of white lead thinned to a paste with linseed oil in which the canvas is embedded and stretched while wet. It is then nailed and given one coat of lead and oil paint and, after this is dry, a coat of special deck paint. It may be laid on concrete which has been given a topping of portland cement to insure smoothness. In this case it is nailed to creosoted sleepers embedded in the concrete.

POINTS TO REMEMBER

THAT wood shingles make one of the most attractive roof coverings for the wood house, but are forbidden by law in some communities because they are inflammable. . . . That asphalt is fire-resisting and offers one of the least expensive means of obtaining a roof that meets requirements in this respect. The uniform dark colors in the heavy weights of shingles are the most pleasing in appearance. . . . That asbestos shingles are incombustible, and that colors are more enduring in the better grades than in the cheaper. They come in smooth and textured finishes, and some of them simulate the color and texture of wood shingles very successfully. . . . That slate is one of the most attractive of fireproof roofing materials. Special effects can be worked out by using slates of random sizes and by varying the spacing, and special textures can be obtained by using slates with butts that are not dressed or not square, or by laying slates irregularly, that is, with butts not in continuous horizontal line. Variegated color effects can be had if they are desired, but uniform coloring is for the most part to be preferred. . . .

That tiles are fireproof. The flat ones are now most commonly used, the Mission and Spanish types being appropriate only for an exotic kind of architecture whose popularity is waning. Flat tiles come in rugged shapes and make a roof of marked texture that is especially appropriate for stone houses of French and English character. . . . That with metal surfaces standing seams break the monotony if the roof is exposed to view. Their spacing should be determined somewhat by the scale of the building. When copper is used for roofing it must be used for flashing also, as copper must not come in contact with other metals. . . . That finishes for flat roofs are important since roof terraces are becoming increasingly popular. A tar and gravel roof cannot be used as a terrace unless it is protected. It may be covered with quarry tile instead of slag or it may have a wooden platform built on it. Cold tar pitch possesses the property of "cold flow" which tends to heal cracks when they appear. . . . That concrete is fireproof and is the natural material to use for the flat roof of the all-concrete house. . . . That canvas makes an excellent covering especially for a roof terrace for the small frame house. It *must* be kept painted or else it will deteriorate rapidly.

Photographed by Emelie Danielson in the "Bride's House". The shower curtain is **Kleinert's Polkataf**—a chemically-treated fabric as serviceable as it is lovely!

Why Not Dress Up YOUR Shower, Too?

There's no reason why brides should enjoy a monopoly on new decorative treatments! You can transform any bathroom—new or old—with a colorful Kleinert's Shower Curtain. Gay designs lend character to plain walls, vibrant clear shades are effective with figured backgrounds—and all Kleinert's Shower Curtains are guaranteed NEVER to crack, split, or peel.

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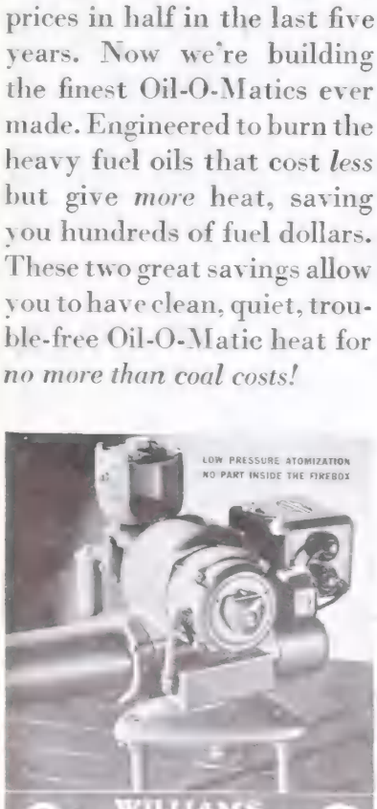

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WORLD'S LARGEST SELLING OIL BURNER

A Cape Cod cottage on three levels drops from the first floor on the road to the lowest at the back

ON THE SIDE OF A HILL

"TREE TOPS," the country place of Mr. and Mrs. D. A. Turner in Columbus, Ga., is very nearly amphibious, so beautifully does it combine the feeling of sea and land. It is not, as you might expect, a seashore cottage, although it is a Cape Cod cottage in type. On the contrary, the architect, James J. W. Biggers, built the house on the side of a hill that drops steeply down to a natural rock garden, and below that, Roaring Creek. Because the house is built on the side of the hill, you can look from the porch across the back of the house, straight down into the tree-tops. And it is this engaging combination of water and high land that gives the house its unusual charm.

In the living room, the walls are of natural pine. Over the white organdie curtains are hung blue chintz draperies, printed with boats and sea scenes. The chair beside the fireplace is covered in white sailcloth trimmed with blue rope. The sofa is upholstered in blue sailcloth, with white rope trimming. The furniture is all old maple or pine.

The dining room, which is not illustrated, boasts a Heppelwhite table and six fiddle-back chairs. The kitchen is red and white—a room that is a joy to work in. The walls and furniture are white. On the cabinet doors and on the white sailcloth curtains are bright red anchors. The insides of the cabinets are also painted red, and the under side of the scalloped dado is red as well.

Mrs. Turner's bedroom is in yell and white. White rugs. Yellow organ curtains. A yellow and white candlewi bedspread. Yellow lamp bases, w white shades. And again white sailcl for the cover on the dressing table.

Following the nautical note again, t children's bedrooms are "stateroom Mrs. Turner's elder daughter has a ro in red and white. There are red white rugs, white walls and white gandie curtains, trimmed with red ri rack. The two bunks are covered, li the dressing table, in red and wh chintz. Her brother's is a ship-sha room, with walls of natural pine, a yellow map-printed chintz at the wi dows. Ship models which he has ma himself add enormously to it.

The bedroom illustrated is the small girl's. The chintz used for the bunks, t dressing table and the window shade blue, with white boats sailing across The curtains are of white fishnet, a the tie-backs are miniature ship's wheel

The house is built on three levels always more fun than a house built co ventionally on one. On the lowest lev is the guest room. The walls are fieldstone and natural pine. The chin curtains are covered with huntin scenes—horses and red coats—and En lish prints of horses hang on the wall

Mrs. Turner's room is pleasantly old-fashioned, with its marble-topped bureaus and oval white hooked rugs

A living room that might have belonged to the captain of a clipper ship. It smacks saltily of the past century in its simple furniture and decoration

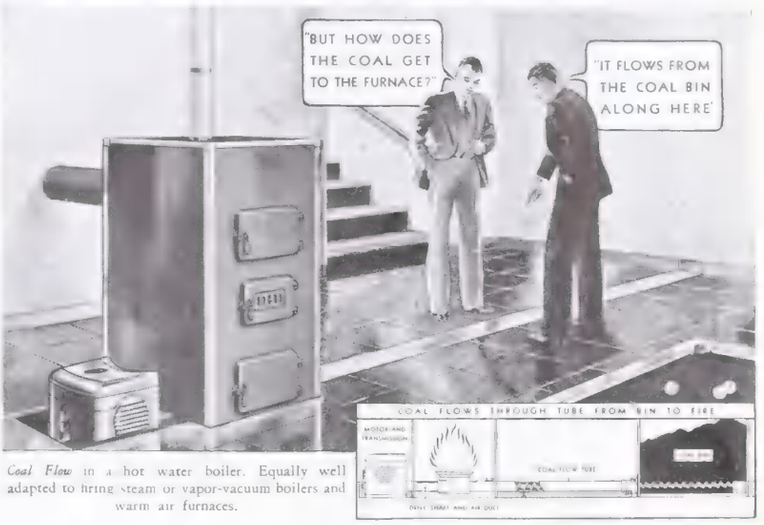
The position of youngest daughter in a family is not always as enviable as the youngest Turner's, who has this blue and white room, complete with a guest bunk

Anchors aweigh, my lads, for here is a kitchen that would tempt men to turn out their favorite dishes —and perhaps even help to wash them afterwards!

Announcing IRON FIREMAN

COAL FLOW

Coal now the finest, most economical form of automatic heating



Coal Flow in a hot water boiler. Equally well adapted to firing steam or vapor-vacuum boilers and warm air furnaces.

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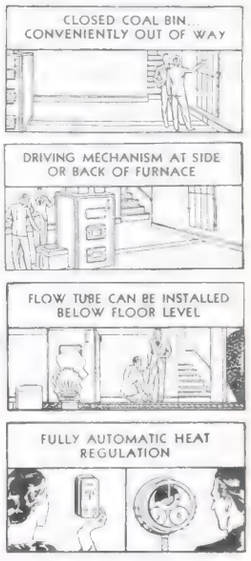
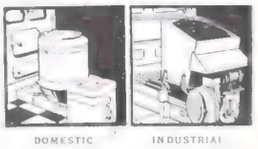


An Iron Fireman for every firing job



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The dining room table made from the bottom slab of the piano

ALL FROM A SQUARE PIANO

by JO BANKS

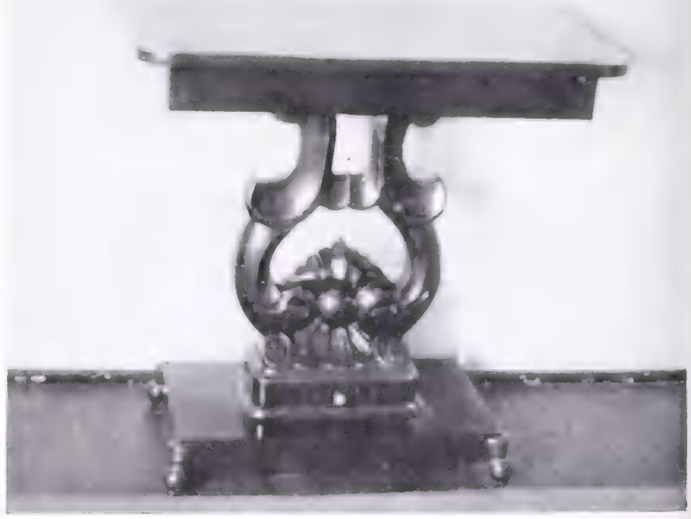
DEAR HOUSE BEAUTIFUL: My musical interests were responsible for the purchase some months ago of an old square piano, which was in unusually good condition and which I was offered at an auction house for a dollar and a half. My drayage was free of charge, so for a time I considered the acquisition felicitous. But more and more the piano took on the proportions of the proverbial white elephant in the presence of my better modern instrument. Then my penchant for carpentry induced me to try to save the day.

It was about this time that our manner of living changed, demanding the sudden furnishing of a dining room. But, woe unto me, I had used our would-be dining room for the piano. It was at this juncture that the inspiration came—why not reduce the white elephant to a mere dining table, possibly further utilizing the by-products toward additional appendages in furniture? This I did, and the results have been so conspicuously successful that my wife and my friends are strong in their praises.

Knowing that any one who can handle carpenters' tools with any degree of satisfaction would be well able to repeat my procedure, since I have never experienced a day of manual arts trai ing in my life, and possessing only t most rudimentary equipment of too I shall here give an account of what did, leading to a beautiful dining tabl side table for serving, comfortable a attractive window seat, and let-dow table for varied uses.

The dining table was the first a chief item. I began by removing t action and relieving the tension on t strings. Then I removed the whole st frame. At this point the most arduo labor attending the whole undertaki presented itself. I had hoped that t upper bulk of the piano would be r leased when the thirty odd bolts a screws were taken out. In this I w deceived. I had to saw horizontal around the whole piano to get rid all this superfluous material. Followi this, I planed it all down to one smoo surface.

My intention at first had been make use of the original top with i fine polish. I now dismissed all thoug of this plan and prepared to use t bottom slab as it stood. Perhaps it not generally known that these o square instruments are built upon o solid four-inch slab—a wonderful pie for a massive table top, and one th



A side table came from the pedal and part of the top

A window seat from the hinged top

lever give any impression of light- r rattle, regardless of father's most us poundings.

er planing, I used sandpaper to se the smoothness, filled all the where bolts and pedal sticks had with plaster of Paris somewhat d with ordinary soot, and stained rface with burnt umber thinned urpentine. Twenty-four hours later ished it with a good natural var- nd, after another day, rubbed it a cloth saturated with linseed oil umice stone. The photograph at p of page 132 shows something effect attained. The table is our genuine piece of furniture, a thing al beauty.

much good material remained. g the old pedal part and the which had originally lowered in g the piano, I made a truly de- ul little side table, using four or- wooden door-stops for feet. (You at the bottom of page 132.)

smaller piece of the lovely top, ut any cutting, formed an ideal w seat. I just used the hinges ally on it and in this way secured the lower part of the window cas- This allows for its being taken out y time, as these hinges have re- ble pins to permit the tuner to te with ease. Nor were any legs sary for this window seat. From ld pedal sticks of very tough, sea- wood I cut four inch ribs and hem across the bottom of the seat. I allow to rest between the sec- tions of the house radiator, which stands under the dining room window. A three-inch apron all the way round the seat near the outside gives it a finish. (And there it is above.)

Still, the larger piece of the original top was left. It seemed a pity to discard this finely polished, bevel-edged board. Two more hinges were used to fasten this to the wall thirty inches from the floor. The old stick for holding up the piano top offered itself as a removable leg. I put a pin in the upper end of it, a corresponding hole near the middle of the front edge of the leaf table, and we have the most used table in the whole house. It can be lowered against the wall at a moment's notice, although we find it so serviceable that we seldom do this.

All in all, we have nearly furnished our dining room from the old piano. I still have the ornate music rack, the thirty-six genuine ebony keys, and the eleven pounds of screws and bolts which I extracted from the interior of the derelict, all of which may yet be called into use in some way.

While I well realize that square pianos are not to be picked up every day for a dollar and a half, many families today find their modern houses encumbered by such hand-me-downs, keepsakes they would not willingly throw away. And it is quite true that dealers are anxious to rid themselves of their perennial supply of these instruments, which take up so much floor space and are all-round hard stock.

THE PRACTICAL GARDENER

ROSES. It is astonishing how few e know how to cut roses so they keep crisply fresh. One mistake is it until the rose is at the desired of development before picking it. uld be cut in the bud state, when ps of the petals just start to spring , preferably in the evening, and ll night, if possible, in water deep gh to cover all the leaves and just wetting the flower. This stops ration from the leaf surfaces until tem vessels have a chance to catch their task of filling the plant cells e point of turgidity. The wilted comes when the cells are not quite f sap.

e third essential is to cut off a piece of stem *under water*, and arrange the flowers in water be- the cut surface has a chance to This preserves a water seal over nds of the vessels and keeps out ble air bubbles, which would im- the rise of water in the stems.

ses already wilted can be revived risingly by this treatment.

GARDEN GLOVES that are cheap and efficient can be made by dipping knitted cotton gloves in melted paraffine. Wring out as much of the hot liquid as will come easily, squeezing the gloves in a cloth if your hands are sensitive. Shape on the hands while still warm. Kept pliable by the warmth of the hands, these gloves will keep the hands clean at muddy work for several days, and permit the use of hand creams right in the garden.

When dust begins to sift through, remove paraffine by soaking in boiling water, and reparaffine them if the fabric is whole. Be sure not to let the dirty paraffine water run down the drain, or it might clog the plumbing.

Old fabric gloves may be used, if the fingers are good. There is a loosely knitted coarse cotton glove sold for about $.15 a pair which is very satisfactory for this purpose, if bought a little large. Canvas gloves are too stiff until they have been laundered.

—HONORIA PHILBEN
EVERETT, WASHINGTON

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House at Scituate, Mass., painted with Cabot's DOUBLE-WHITE. Architect: Royal Barry Wills, Boston.

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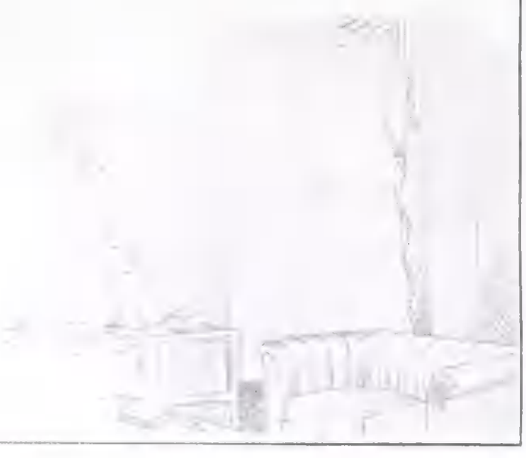

Cultivated Blueberry bush

The same plant after pruni

BLUEBERRIES FOR FRUIT AND ORNAMENT

by A. M. DAVIS

To the horticultural enthusiast who is interested in trying new, attractive and practical plants and has a particular bent in the direction of fruit, Blueberries (that is, the newer cultivated varieties of Blueberries) are well worth growing. There are few plants which offer the dual possibilities of practical value and decorative qualities of the cultivated Blueberry, *Vaccinium corymbosum*, in the horticultural varieties. These plants should be planted in a soil which is acid. For that reason any soil which would grow Rhododendrons or other ericaceous plants to good advantage is excellent for them. If the soil has a medium high moisture content, so much the better. Almost any of our heavy garden soils is suitable.

It is desirable to choose an area which has been gardened previously so that the soil is in a good, mellow, friable condition and has plenty of plant food present. Purchase plants with their roots in a ball of earth wrapped in burlap. Three-year-old specimens set out eight feet apart will in a period of three or four years grow nearly together and four or five feet high, so that as a screen one could not ask for a more attractive plant. The flowers are borne early in the spring, pendant white clusters resembling somewhat the flowers of *Pieris floribunda*. They are also attractive to bees, so that if one has bees the period of bloom gives a satisfactory picture of domestic activity.

As the fruit develops, the joke growing cultivated Blueberries is fact that not only do they appea man but they also appeal strongl birds. If a goodly number of plan available, possibly the ravages from birds will not be noticed, but it is where only a few are grown to pr some means of protecting the from the birds. For this purpose the no better material than the cloth ting which is used to protect ani grown out of doors or to grow s tobacco. This material is called cloth and can be purchased from large seed firm.The fruit ripens uniformly and it is not unusual f dozen plants to supply a small ho hold. These qualities, however stro they may recommend Blueberries t gardener, are only incidental to crowning glory, for there is no p which colors up so attractively brilliantly as the Blueberry in the of the year. The colors of the fol range all the way from flaming sc through shades of vermilion to maroon. Then, during the winter son, the twigs maintain, depen upon the varieties which are grow coloring running from bright shiny low through some of the light gr into rich red, and the effect again background of snow is striking.

Recommended varieties are C Pioneer and Rubel, uniform and s factory to start with.

HOT BREADS BEGIN AT HOME

Continued From Page 79

supper, or tea, as the South Carolinians call their evening meal.

PHILPY

¾ cup soft-cooked rice
½ cup milk
2 teaspoonfuls melted butter
½ cup flour
1 egg
½ teaspoonful salt

Mash the soft-cooked rice until it is fairly smooth. Add milk slowly to flour and salt, beating to avoid lumping. Combine with the rice: add butter and well beaten egg, and bake in a layer cake tin in a hot oven (450°) for half an hour. When done, cut in pie-shaped slices, split open and butter, and serve at once on hot platter. The crust of philpy is exceedingly crisp and crunchy, delightful.

Nobody ever gets too old to be excited over blueberry muffins—certainly not pleasant people like you and me—and therefore friends and relations ought to make them for us oftener than they do. They are delicious for breakfast and luncheon, but best of a think, for a sumptuous tea after a walk over Maine rocks or an after sail. This is how these lovely mo are made.

BLUEBERRY MUFFINS

2¼ cups flour
1 cup milk
3 tablespoonfuls melted butter
3 tablespoonfuls sugar
2 eggs (well beaten)
1 teaspoonful salt
3 teaspoonfuls baking powder
1¼ cups blueberries

Combine 2 cups flour, sugar and pour in the milk gradually, bea constantly. Add melted butter, eggs baking powder. Roll berries, which been carefully picked over, washed dried on a clean towel, in ¼ cup fl fold them into the mixture, stirrin little as possible. Drop by spoonfuls shallow buttered muffin pans and 25 minutes in a hot oven (400°).

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Green Mountain ceremonial of the buckwheat crock and yeast and all that. All this seems to us outsiders too much like committing ourselves to a lifetime of buckwheats, when all we really want is an occasional breakfast treat. To my taste, buttermilk produces just as fine griddle cakes as yeast, and of course the process is infinitely easier and quicker. The trick, though, is in blowing yourself to a soapstone griddle—a very inexpensive gadget, which takes no grease and makes the cakes not only more digestible, but lighter.

BUCKWHEAT GRIDDLE CAKES

1 cup pure buckwheat flour
1¾ cups buttermilk
1 egg
¾ tablespoonful black molasses
¼ teaspoonful salt
½ teaspoonful soda

Mix flour and salt; pour in the buttermilk and beat until smooth. Add egg yolk and beat again. Add soda dissolved in molasses. Fold in stiffly beaten white of egg and pour in small round cakes on a hot soapstone, or a greased frying pan. Serve with a bowl of melted butter.

One more example of what can be done with baking powder is a quick Sally Lunn, a highfalutin' Virginia citizen, which on its native heath still demands yeast and plenty of leisure for rising. In the press and scurry of New York life, however, it has learned that, if it is to survive at all, it has got to submit to being whisked together in less than half an hour.

QUICK SALLY LUNN

2 cups flour
2 eggs
1 cup milk
2 tablespoonfuls sugar
2 tablespoonfuls butter
1 teaspoonful salt
3 tablespoonfuls baking powder

Cream butter and sugar until soft and fluffy; add well beaten egg yolk and sugar and then add flour mixed with baking powder and salt, alternately with the milk. Fold in stiffly beaten whites and turn either into a small greased cake pan or into muffin pans. Bake muffins in oven at 400°. For the loaf let the temperature be 350°.

And now comes the best nut bread ever concocted, and one that is a blessing to any hostess, as it keeps moist and fresh for a week, and if there is any left at the end of that time, it can be sliced and toasted. Don't think, though, that you can improve on this heavenly bread by using some other kind of nuts. *Pecans it must be*, and if you haven't any pecans, you had just better wait until you do have them, before embarking on this recipe.

spring cleaning.

AND IN AMERICA

The land is filled with the sound o bird song and the roar of vacuum cleaners. But American women tak spring cleaning as a tiresome necessity rather than an exhilarating ritual. Per haps, as Miss Vegtel suggests, there i something in the Dutch psycholog (Freudian or not) that demands ex pression in cleaning things—a cosmi urge which is lacking on this side o the water. But we think there is mor in it than that. We have a theory tha the equipment of cleaning is half th fun—and using it is the other half Heaven knows there is nothing glam

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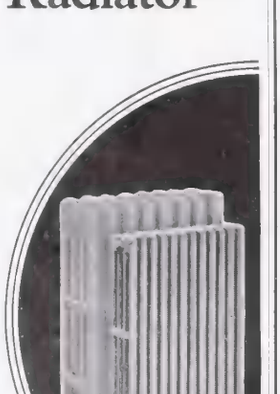

Burnham Slenderized and old Tube Type, showing how much smaller the Slenderized Radiator is.

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SUMMER-PLACE GARDENERS

CONTINUED FROM PAGE 84

to take care of September and even October after the early bloomers are past their prime. Selection should be made from the following list:

Ageratum—lavender, either the dwarf or taller form.

Coreopsis—golden yellow, or yellow and brown—very prolific and of cast-iron constitution.

Cosmos—white or pink, tall, and a late bloomer. Only the summer or early-flowering varieties are useful.

Cornflowers—blue, pink or white—prolific and of long season if no seeds are allowed to form.

Gaillardias—bronze, yellow, orange, single or double. The double forms are particularly interesting and good for cutting.

Marigolds—yellow and orange, large (African) or small (French), Guinea Gold (the orange African hybrid), and Yellow Supreme (the yellow African) are excellent, and the tiny single or double French are interesting in old-fashioned bouquets.

Nasturtiums—the new double hybrids are pleasantly fragrant. The single climbing varieties are excellent for training on low fences and have long stems for cutting.

Petunias—the dark purple and white bedding varieties are prolific in bloom, although starting to bloom only in August from May sowing.

Pinks—the single and double varieties of the old-fashioned Pinks are invaluable for low bouquets, and bloom steadily and heavily from July till frost. Salmon, white and a very dark single red are particularly good.

Poppies—both the Shirley and the California Poppy are amazingly rapid and prolific bloomers. The Shirley is less useful for cutting, unless the stems are dipped in hot water immediately, but both are practically indispensable in a list of easy hardy annuals.

Portulaca—low, for edging or for space between stepping stones, or for paved terraces.

Salpiglossis—purple, yellows and bronzes, slow to bloom, but invaluable for cutting in August and September. Broadcast early in May and thin out to stand a foot apart.

Scabiosa—the longest lasting of cut flowers. The salmon-pink Loveliness and the dark purple Mourning Bride are most lovely.

Zinnias—all sizes from the tiny Lilliput to the big California giants, and all colors, except blue. The double dwarfs, or cut-and-come-again, and the giants are most useful for different size vases, but should always be bought by separate colors, Polar Bear (white), Canary

Mash the soft-cooked rice until it is fairly smooth. Add milk slowly to flour and salt, beating to avoid lumping. Combine with the rice: add butter and well beaten egg, and bake in a layer cake tin in a hot oven (450°) for half an hour. When done, cut in pie-shaped slices, split open and butter, and serve at once on hot platter. The crust of philpy is exceedingly crisp and crunchy, delightful.

Nobody ever gets too old to be excited over blueberry muffins—certainly not pleasant people like you and me—and therefore friends and relations ought to make them for us oftener than they do. They are delicious for break-

Certain annual vines are most use on a new summer place as they can used to cover up raw unsightly n walls, or furnish quick shade on porch. The best of them are the Heave ly Blue Morning Glory, the Hyacin Bean, the Scarlet Runner Bean, and t Cardinal Climber. All of them gr with almost Jack-and-the-Beanstalk pidity and vigor, and go far towa making a temporary or a new hou look established and at home in surroundings.

While the quick-growing annuals a the easiest and least expensive way getting satisfying results in one seaso there are a few perennials that a greatly to a summer's bloom. The p ennials that grow large enough in o season for a real flower mass are:

Rudbeckia hirta—a strong orang like a small sunflower, blooming August.

Rudbeckia purpurea—a purple Dais like flower for July and August.

Boltonia latisquama—a pink-lavende in late August, just before Michaelm Daisies.

Helenium—both *superbum*, oran with a dark center, and *rubrum supe bum*, copper colored, both blooming late August.

Michaelmas Daisies, or hybrids of o wild Asters, of which the handsome is Wonder of Staefa.

Chrysanthemums—the early bloomin varieties.

All these perennials must, of cours be bought as plants, and unless th place is a permanent one, may n justify the expense involved. If, ho ever, the owner intends spending se eral summers in the same spot, a these should be started the first summe and others added in late summer or fa for the following year. The other pere nials that survive and increase witho great pampering or care are Iris, i cluding the Siberian, German ar Japanese, Peonies, Oriental Poppie Daylilies, and Plantain Lilies. The li omits, of course, some of our fine perennials, particularly Delphinium and Phlox, but their susceptibility disease (the blacks and rot of De phinium, the mildew and red spider Phlox) eliminate them and others uncertain constitution from the list tough characters that gain in beau each year in spite of almost comple neglect.

For the newcomer to summer garde ing, the warning must be given th with even average luck, it is all t easy to run into acreage instead of few flowers for cutting. For the fir summer, it is wise to restrict onese to four or five varieties, and then branc out succeeding seasons. Too great e thusiasm early the first year may r sult in actual distaste by the end of hot summer when there is a neve ending debate as to whether one woul rather have a lazy loafing day ignorin large weedy flower beds, or a house an garden over-full of blooms, at the ex pense of both backs and dispositions.

Since care is to be kept at a min mum you must get all the natural ac vantages possible. Hence, be sure t select a spot with at least a half day' full sun, where the soil is naturall rich, and mark off a definite are (usually about half as big as you think

u might like). Then early in May hen the soil is warm and not too wet pply the family and guests with ades, forks and rakes for a few hours earning-their-supper labor. The area ould be thoroughly spaded at least foot deep, all old sods thrown to one le for composting, and the clods roughly broken up. The soil should finely pulverized and raked smooth, th bonemeal raked into it. The seeds ıy then be sown rather thickly direct- in place either in rows or broadcast, soil patted or raked so as to cover m to the proper depth. The danger overcovering is far greater than of posing, so that with everything but ge seeds like Nasturtiums patting m into the soil with the hands will sufficient. It is wise to put little rkers at each end of a row or on h corner of a broadcast section, so t when green begins to show in a ek or two, you can at least suspect of being a flower instead of a weed. ter the plants are well up, in two to r weeks, depending on variety, they n be thinned by pulling out and dis- ding extras, or using the extras to in unexpected holes. This is certain- lazyman's gardening, and probably ll be looked at askance by your re thrifty and horticulturally expert ends, who sow in neat flats or seed- ds and transplant every seedling that n possibly be transplanted. But even it wastes a few seeds by throwing ay plants, it more than saves their t in time and effort and gives sur- sing masses of color with very little uble. An occasional feeding of a nmercial stimulating plant food will rease the vigor and stature of the nts, and aside from that they will need y little care as their own close plant- will keep down weeds, and hard ting for the house will keep seed ds from forming, and hastening the d of the blooming period.

Attention should be given to color mbinations in planting the seeds. For tance, if the house needs orange and low flowers in considerable quantity, is better to keep to those colors, with es, purples and whites, than to try get pink and rose in the same bed. Very attractive combinations of annuals, given in the order of height, are the following:

1. Salpiglossis, bronze and yellow Zinnias, purple Petunias, yellow annual Phlox.

2. Blue Salvia, white Cosmos, Marigold Guinea Gold or Yellow Supreme, Ageratum, or white or purple Petunias.

3. Dark purple Salpiglossis, bronze Zinnias, Coreopsis, Cornflowers, Petunias, white or purple.

4. Pink and white Cosmos, pale yellow and pink Zinnias, pink and yellow annual Phlox and Ageratum.

5. Tall pink Zinnias, pink and purple Scabiosa, pink annual Poppies, pink and yellow annual Phlox and salmon and white Pinks.

6. White Cosmos, red and white Zinnias, Cornflowers.

Any of these groups will give brilliant bloom from July through frost, and will cut satisfactorily throughout the season. At the back of these borders may be added the perennials suggested earlier. For tall late bloom, for example, Helenium and *Rudbeckia hirta* and Asters with the first three combinations, Boltonia and Asters with the next three.

At the end of the summer, when the annuals are almost through blooming, the same prepared bed may be used for perennials for the next spring bloom. One Peony root on each corner of the bed, a half-dozen clumps of Iris June-blooming and August-blooming, Day-lilies (two each of *Hemerocallis flava* and *H. thunbergii*, for instance), two or three Oriental Poppies planted in September, will give a backbone of permanent plants in the center of the bed. The addition of low annuals on the edge and a few Zinnias or Cosmos to fill holes will give a riotous mass of color with less new planting to care for each year. But in either this first or succeeding years, neither gifts from friends and neighbors nor over-enthusiastic descriptions in catalogues and articles should tempt the casual summer gardener away from the iron clad self-sustaining annuals and perennials that need no pampering to make them do their best.

SOAP AND WATER IN HOLLAND

CONTINUED FROM PAGE 70

e cap, a plum-colored bodice tight r her bosomless torso (bosoms are considered "nice" in that region), voluminous black skirt (six petticoats derneath), and heelless slippers—no oden shoes, ever, but slippers that nt clip-clop, clip-clop through the ıse. She worked from around nine the morning until 8:30 in the eve- ıg, when she would return by steam- m to her village, together with some enty or thirty other *werksters*. She rked hard, but she was never too ed to iron her cap before going ne. Her cap was her pride. Dear ndriekje! She lived in a cottage ilt in the shadow of the dike, and of sailing ships which passed on the er side she rarely saw more than topmasts!

low Hendriekje reveled in soap and ter, how she swept, scrubbed, and lished, how she positively glowed en she was told to do the street, t part running in front of the house! ubbing the street and throwing pails water down it is no longer the cus- n everywhere, as it used to be. In Rotterdam, for instance, the police put a stop to it, for in many cases the zeal of the *werksters* was so great that they threw pails of water hither and yon regardless of the feet of the passerby! But Hendriekje still did it then and with gusto. With gusto, too, she would start, on a fine April or May morning, the biggest cleaning of the year, the spring cleaning.

AND IN AMERICA

The land is filled with the sound of bird song and the roar of vacuum cleaners. But American women take spring cleaning as a tiresome necessity rather than an exhilarating ritual. Perhaps, as Miss Vegtel suggests, there is something in the Dutch psychology (Freudian or not) that demands expression in cleaning things—a cosmic urge which is lacking on this side of the water. But we think there is more in it than that. We have a theory that the equipment of cleaning is half the fun—and using it is the other half. Heaven knows there is nothing glam-

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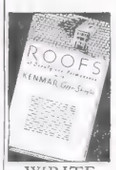

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orous about a worn-down scrubbing brush, or a cleaning cloth that was once a flannel shirt. But there is something undeniably inviting about a complete set of well-bristled brushes for all those difficult spots that are ordinarily such a bore to dust. And there is real romance in cleaning silver when your chamois is an inspiring fire-engine red! And so, in the interests of international amity, we give you herewith a list of things that will make your spring cleaning as wholehearted as though you had always lived on the Zuider Zee.

To begin with, if you are doing more than overseeing your house cleaning, we advise you to use cream-treated work gloves of kidskin which will leave your hands softer and lovelier after your cleaning than they were when you started. Working on the same theory, one woman that we know puts a thick layer of face cream all over her face and throat before she begins, and ties up her hair in a bandanna. When she emerges from hours of dust and dirt and some of the hardest work she does all year round, she looks as fresh as though she had been reading a new novel all morning with her feet up.

Then, as a start on your really fundamental cleaning—the kind that you import Mrs. Katie Cassidy to do for you—get a square mop pail that is non-tippable and has two compartments, one for clean and one for soapy water. This kind of pail has a wringer attachment.

For Mrs. Cassidy or your own Hilda or even for yourelf, there is a dust mop, with a reversible head that can be pushed under heavy pieces of furniture so that you don't have to call in the ashman to help you move the highboy. This mop is also ideal for under radiators.

In the same school of thought is the long-handled covered dustpan that eliminates bending and is capacious enough not to require emptying every ten minutes.

We have already mentioned the rouge-treated chamois skins that are the latest and the very best things you can use for polishing silver and other metals.

And also the brush kit: There is a long-handled, steel-bristled brush for gas stoves. A full-headed brush for bed springs. A slim, very long-handled brush for radiators. A clever "button-brush" for tufted upholstery. And Venetian blind brushes in two sizes.

Some sympathetic soul, possessed of sound common sense, has invented rubber gloves with a roughened finish so that wet articles—like your best crystal decanter—won't slip out of your fingers when they are wet.

So much for the tools. But the tools aren't all. There are on the market some excellent preparations for cleaning things and protecting them, which really can be of the greatest economic value to you. One of the best of these is a soap powder called Jalma which is almost unbelievable until you have tried it. It cleans not only your best lingerie, but will remove from the most delicate fabrics such devastating stains as ink, lipstick, oils, iodine, blood, grease and tar! You can get fifty washings of this in a flask to match your bathroom. Or you can get two hundred washings in a large, economical bathroom cylinder.

Then there is Vapoo, a cleaner which creates a foam but has no moisture. It cleans, mothproofs and disinfects all at once, and has no odor. You can see the possibilities for saving untold sums on upholstery, draperies and rugs that you used to have sent to the cleaners at staggering expense. Rugs can be cleaned without even removing them from the floor.

Spray-X is a fluid that comes in a container with a little gun. You spray a little of it on your mirrors and windows, and wipe it off—and before you can say "Soap and Water," your windows are clean!

Hornglaze is a kind of water wax which can be spread on your hardwood floors as easily as water, dries quickly and gives a finish that will last for months because its base is not the usual soft paraffin. (And by the way, Hammacher Schlemmer have a new maintenance service for floors. So if you live within a reasonable distance of New York, and have a Floor Trouble, call on them for an expert to diagnose and prescribe a treatment.)

To make your house safer this time, rather than cleaner, there is Rug-Sta, a colorless fluid, to be applied to the backs of rugs so that they will stay put. But a good time to do it is when you are spring cleaning the floors and perhaps taking up winter carpets for summer rugs.

And finally there is a new moth fluid called Ideel. This combines chemicals which actually kill moths, and cedar oil which simply repels. It is supposedly the first time a combination like this has been put on the market, and very valuable it should prove.

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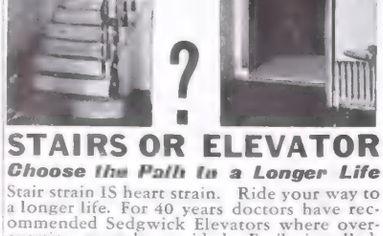

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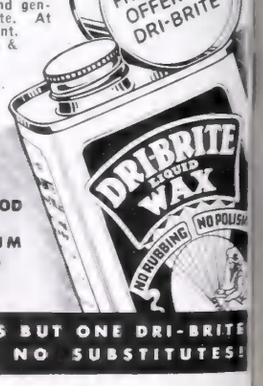

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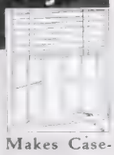

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COLONIAL FOR COUNTRY

CONTINUED FROM PAGE 68

living room and dining room. Circulation is free and easy in this house and is more on the horizontal plane than the vertical.

Outstanding points to notice: The hall is reduced to an area just large enough to take the stairs and coat closet and provide passage to living room, service room, heater room, and bedroom wing. The combined living room and dining room have large window areas with east and southeast exposures. The kitchen is conveniently planned; the laundry provides a service entrance and also entrance from the garage. This latter feature, while not ideal, is permissible in a small house, especially one in which maid service may not be important. The master's bedroom and bath are in a separate wing well isolated from the living portions of the house and, another modern touch, communicating with a terrace.

The large recreation room on the second floor is also worth noting, since it reverses the more common plan of having such a room in the basement. Located as it is there is plenty of sun and good ventilation. If there is a child later on, it has a great advantage in giving him a sunny room for play. A maid's room and bath have also been included on this floor, which might be used for a guest if the bride is to be her own housekeeper. The bath can be reached from the hall as well as from the room itself.

The house is of frame construction with walls of wide siding. It could probably be built for about $11,500, though it must be remembered that there are wide variations in costs over the country.

THE Regency house is planned for a city lot with a 75' frontage. It faces north so that service and garage are both placed on the street side with living quarters in the rear. This house has practically the same number of rooms as the other, but they are arranged more in the usual manner with bedrooms on the second floor. Like the Colonial house, it has the more open type of plan and is without basement. Its heater room and laundry are on the first floor. It also has a lavatory and a small breakfast room placed, as all good breakfast rooms are, to receive the early morning sun.

Quite logically there are few windows on the front. But the south side is almost a continuous glass wall. This is a house whose occupants will enjoy privacy from the street, but full exposure to the southern sun. Note that the porch, which is virtually a room, may also combine a recreation room. Folding doors placed midway in this ell permit it to be used as one or two rooms. The relation of this to the living room and again of the living room to the dining alcove makes it possible to throw together all the living space in the first floor for more expansive entertaining. When the terraces, too, are included there is complete use of all space from lot line to lot line.

On the second floor are two master's bedrooms and bath and a third room with its bath that may be used for guest or maid. There are several excellent features about the plan of this second floor that may not be obvious at a glance. One of these is the fact that there are two doors at the head of the stairs, one of which leads to the guest-maid room, the other to a hall that connects with the other rooms. Thus the master's portion is entirely separated, but the other bath is accessible from the hall. Another feature is the dividing of each master bedroom into two parts by a glass partition, a portion of which is folding. This permits one part of the room to be used solely for sleeping and one part for dressing or as a sitting room. This means that one part will always be warm. In a small house, when separate dressing rooms or even dressing-baths are out of the question, this is an excellent way to make the bedroom do double service. In the sitting end there are dressing table, study table, and built-in wardrobe all in one piece. Note that both of these rooms open out into an upper deck.

This house is of frame construction, but it might have walls finished with brick veneer, stucco or matched boarding. It would probably cost from about $9,400 up, to build, depending on materials and locality.

THE PRACTICAL GARDENER

A SPRING PATH. Our pretty wavy-edged walk has its beginning from a well cared for lawn area, bordering upon the avenue sidewalk. It goes on quite unconcerned until it meets a bird-bath in white artificial stone.

One side of the walk has the perennial border to enrich its beauty, while on the other side is a three foot border of low growing herbaceous stock is found.

The whole distance is made up of the dainty yellow primrose, *Primula vulgaris*, the true old English variety. These are set very closely on the inside edge of the walk. Planted with them, and slightly behind, are to be seen thousands of Muscari, variety Heavenly Blue, commonly termed Grape Hyacinths. Just back of the Muscari are long drifts of various Narcissus and hosts of gaily hued Tulips. Many well grown clumps of *Alyssum saxatile*, Basket of Gold, and the attractive, sweetly scented lavender Phlox, *Divaricata canadensis*, are interspersed.

—D. AVERILL SMITH
LONG ISLAND, N. Y.

A BRIDE'S HOUSE IN CHICAGO

While HOUSE BEAUTIFUL'S Bride's House in the Savoy-Plaza Hotel, 11 East Fifty-eighth, New York City, is attracting admiring crowds, John A. Colby & Sons have reproduced it in Chicago. In their store at 129 North Wabash Avenue you will find replicas of the modernized Regency entrance hall, the eighteenth century English living room and library, the two bedrooms, one in Louis XV, the other in Early American maple, the mirrored powder room and the modern dining room, sleek in holly furniture. So if you can't come all the way to New York, even for such an important errand as to visit the Bride's House, be sure to see it at Colby's in Chicago.

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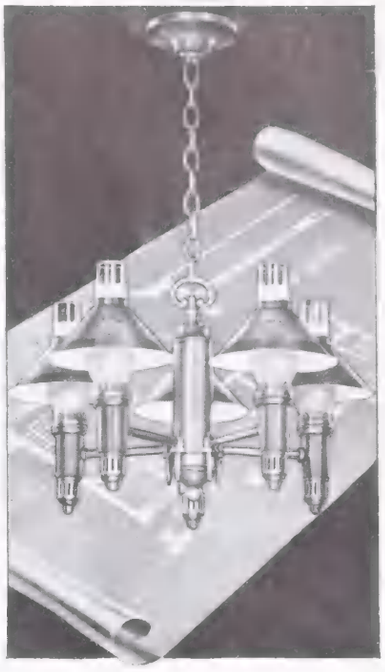

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FOR SUMMER REPLACEMENT PROBLEMS

URBAN WEIS

The summer home is too often the step-child of the household, fitted out with makeshifts and hand-me-downs. The implied economy is seldom what it is cracked up to be, since replacements are inevitable. Here are half a dozen nominations for the summer campaign. They are anything but makeshifts, yet they are smart, sensible and economical. Above, for example, is a sturdy kitchen table, with a Monel metal top and indestructible tubular legs. Age cannot wither it—nor the dampness of winter disuse. It is wired with service outlets. At the right is a hot water heater run by kerosene (and little of it) with an insulated 30-gallon tank. Below, the Crane Company's lavatory plus—doubling in steel for a linen closet, medicine cabinet and what-not

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room repairs.

W. F. ROBERTS CO

Greek Revival on a street in the nation's capital. Horace W. Peaslee designed the house for Mr. and Mrs. Elwood Street. Notice the delicacy of details

AFTER THE GREEK REVIVAL

DELICATE moldings distinguish this Washington house and differentiate it from houses of the later Greek Revival period when detail of this sort was made heavy to simulate the stone proportions of Greek architecture. Horace W. Peaslee was the architect; he designed it for Mr. and Mrs. Elwood Street. The lot on which it is placed slopes abruptly at the rear to a ravine giving an excellent southern outlook. The dining room, dining porch and terrace all take advantage of this view. The house is of wood frame construction with walls of siding painted apricot with blinds and shutters a darker tone of the same color. Note that the garage, being painted the same color as the house, is made less conspicuous. Note also the appropriate fence which appears in the photograph on the opposite page, and the well-planned foundation planting. The low Box hedge, with accents on each side of the doorway, the trees, and the luxuriant Wisteria all complement the exterior without screening it from view.

The plan is well worked out for both first and second floors. Placing the garage on the street leaves all but a narrow portion of the rear for the private gardens of the owners. The service portion is kept entirely to the west side. The hall is necessarily narrow in this type of house, but as living room and dining room adjoin, it is used principally as a passageway for the maid to the front door and hence width is not necessary. Upstairs there are four good-sized bedrooms and three baths fitted economically into the plan. Three of these receive full southern exposure.

Greek Revival is less frequently chosen for today's houses than the popular Colonial and Georgian. Yet it is authentically American and, here and there, you find small towns where it is the dominant form.

An interesting use of bookshelves in the passageway leading from living room to dining room. Note the excellent proportions and detail of the mantel

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GERMANY: OLYMPIC GAMES AND THE BRIGHT LIGHTS OF BERLIN. MUSIC IN THE AIR. CASTLES ON THE RHINE. BEER IN TANKARDS. VINEYARDS ON STEEP SLOPES. ALPS TO CLIMB. GERANIUMS AT WINDOWS

GERMAN RAILROADS INFORMATION OFFICE

Music lovers and sportsmen will not read this article about Germany. Because they are already in the throes of trying to decide which they need most, a miniature score of "Meistersinger" or an extra evening dress . . . a pair of field glasses or one more pair of slippers. They have known for months that the Olympic Games flag will float over the Reich Sports Field in Berlin the first sixteen days of August. They have had programmes of Bayreuth pinned over their dressers since first they appeared and know that there are performances from the nineteenth to the end of July, again from the eighteenth to the end of August (presumably because you may be both a Wagnerite and a sports enthusiast and thus can do both like a true superman).

There is nothing which we can tell them about Germany which they do not know. By heart. So this article is not for them, but for people who are looking for the perfect summer and suspect that it is to be had in Germany.

Some years ago I discovered Garmisch. Now that's a silly boast and untrue to boot. Because Garmisch at that very moment was full of Garmisch-maniacs and needed discovery as little as Mount Everest. What I mean is that I discovered the perfect summer. Garmisch is a smug little village, as German as pretzels, conducting its placid existence in the middle of some of the most delirious scenery in Europe. It is comfortable, replete with hot water, good hotels, divine food. Yet it is nothing but a village and down the end of each street (there are not many) is an Alp or two in such bursts of grandeur that you stand amazed in the center of the road while the bicycles duck round you.

You buy yourself a *dirndlkleid*, which is a little challis dress dancing with flowers, its tight bodice decorated with silver buttons in a row down the front, its full skirt half hidden under a housewifely apron. You wear it every day and gradually you become part of the country. You "Grüss Gott" the people along your way cheerily, though no word of German ever halted from your lips before. You walk miles and swim in the cold green waters of the Eibsee and in the middle of the morning you stop in a *joghurt* shop and eat a dish of sour cream and sugar and your cheeks are like roses and I'm afraid you put on a few pounds. With them you put on a tendency to sing at the slightest provocation.

You worry a little about the pounds so you get a gnarled walking stick with a head carved out for a handle and a pair of stout boots and you take to *berg krakseling*. Which, if my German is good enough, means scratching at the sides of mountains. Scratching is about all I ever did, for the valleys were so lush and green that I could never forsake them for long, figure or no figure. Besides there were always little cars which went chugging up the mountains, cog over cog, or swinging through the air on cables to the very best views, so it took a stronger pride of figure than mine to force me up on foot.

When the simple life palled, as it did, I'd hop into a train, go down to Munich and hear marvelous performances of Mozart and Wagner for a few days, wear my nicest clothes, have a very gay time. Each night after the opera I'd have a grand supper at Walterspiel's or the Continental . . . roast duck and red wine and a green salad and a *torte* and look at the celebrities from all over the world and find old friends and feel very cosmopolitan.

I happened to discover Garmisch, but there are other summers (*Continued on page* 146)

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GERMAN RAILROADS INFORMATION OFFICE

Heidelberg, Germany's great university town on the Neckar River

COMPASS POINTERS

CONTINUED FROM PAGE 144

to be discovered in Germany. You may walk down the Rhine, past a succession of castles perched on crags like the crags of "Walküre," past blonde German youths and maidens swinging along with rucksacks over their shoulders, singing and camping along the way. You may drift down over the Rhine in a steam boat, or rush down it in the Rheingold express, which goes so fast you'll turn right round and come back to look again. To look especially at the Lorelei rock, the wildest and grandest scenery on the river. Be sure to idle a day or two at Heidelberg on the Neckar, which flows into or out of the Rhine. And climb to the castle on the rock above the river and soak in the view.

Or if you are a pilgrim at heart, there are pilgrimages to make in Germany full of sentimental lift. For me, the loveliest of these was Weimar with its memories of great men. With houses and rooms left as they left them and cherished with such devotion that you feel you may meet Liszt around the next corner, in the full beauty of his youth, eyes flashing, mane flowing, or see Goethe come out of his garden house or catch a glimpse of Schiller in the square. Go to Bonn if you love Beethoven. Or to Leipzig if you love fairs. I do not love fairs in the least, or rather I didn't till I'd been to Leipzig. Now I am a confirmed fair goer. The fur markets are fascinating, the town is full of bustle and goings-on, has its memories of music, too. Wagn was born here. And in St. Thoma church Bach sat at the organ and ma his music which has been echoing ev since. (There'll be another fair the la week of August so plan to make yo pilgrimage then.) Then there is Dr den, so rich in pictures and music, beautiful on its river. Dresden is darling city. Nuremberg and Rothe burg-on-the-Tauber go hand in ha as superbly preserved mediaeval citi the latter with its walls still strong girded round it. You walk around th as the watchmen must have, day aft day, hundreds of years ago. Outsi of Nuremberg in the very field whe Walther von Stolzing sang his hea out and won his Eva, there is a vi of walls and moats and strong rou towers which makes all Germany's pa come to life for you. And if you lo old cities, you must go for at least day to Augsburg and see the Fugger which the merchant prince Fugge founded as a model charity village wit in the town. It has as much charm anything in Europe and I wanted make application to spend my declini years between these four hundred ye old walls where geraniums look out neat windows onto quiet walks. Y lunch at the "Drei Mohren," an o hostelry which has wonderful wines.

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Illustrated folder on request

The COPLEY-PLAZA, Boston

Arthur L. Race, Managing Director

In the market square of Frankfort-on-Main the houses have not changed in hundreds of years. Here mediæval emperors were elected

is a treasure trove of pictures. They're in museums from one end of the country to the other. Any guide book will tell you about them. But what I, an art novice, consider my personal discovery is that there are stacks of fine modern pictures in Munich and Berlin and lesser places. Van Gogh and Degas and the rest. So you may make picture pilgrimages to your heart's content.

Finally, there is the pilgrimage to Berlin, which you must make whether it is for the Games or the festivals or the theatres or the museums, just because you have to see and sample Berlin. In Berlin the shops are very fine, the streets handsome, the restaurants grand or *gemütlich*, you pays your money and takes your choice. But Berlin is something more than the sum of the parts. It is a world city in the true sense of the phrase. It offers you whatever kind of life you want. The life of the music student with a bottle of milk on the window sill. The life of the diplomatic corps, gossipy and spangled. The life of the Adlon, lunch at two in the elephant court (statuary, not livestock). The life of the zoo (no, you're not supposed to laugh—I went every afternoon to see the lions fed and then had tea there and walked. I also went clear to Hamburg to see Hagenbeck's and it was worth it). The life of rural Berlin, sailing, swimming, driving and walking through the woods. The life of peach *bowle* on tall stools at Pelzer's in the afternoons and poker dice with the barkeep, a noble opponent and consistent winner. Berlin, to put it roughly, has everything. And if it's the gay Berlin you like, you'll probably end up at . . .

Baden-Baden in the Black Forest. Not necessarily taking a cure. But resting. Brenner's Stephanie is one of the best hotels in the world. Try to get a room with its own balcony with steps leading down to the sward before the Oos, surely the smallest and neatest river there is. The trees are enormous and you will find yourself taking naps in their shade after lunch, a good hearty sleep engendered by beer drunk from pewter tankards at lunch. But rouse yourself in time to drive up into the mountains at suppertime to eat on a terrace in front of a cottage. Black bean soup, trout boiled till it's bluer than the sky, the eternal *gurken* salad (cucumbers wilted in vinegar, seasoned with coarse black pepper), rye bread and cheese. Then drive back through the cool of the evening to dance under the trees of Baden-Baden till bedtime. Get up spryly in the morning and go walking in the clipped and manicured woods where signs tell you that if you go this way it's a mile back home, this other way, two, and so on. Round up in front of the casino and drink hot chocolate or eat an ice while the band puffs its way happily through Von Suppé and Strauss. Baden-Baden is such a cure for fretful nerves and too much peach *bowle* as only the Germans could devise.

If you go to a travel agency before you start your German summer, you will see in one sweeping glance over the stacks of travel folders that I've been even less successful in scratching the surface of Germany than I was in scratching her mountains. But you may guess at least that I love that country and I believe if it lies in your nature at all to experience a perfect summer you can find it in Germany. Or a winter, for the matter of that.

—SUZANNE GLEAVES

Where once the Lorelei sang their siren lays, steamboats chug up the Rhine and young Germans walk the broad highways, singing

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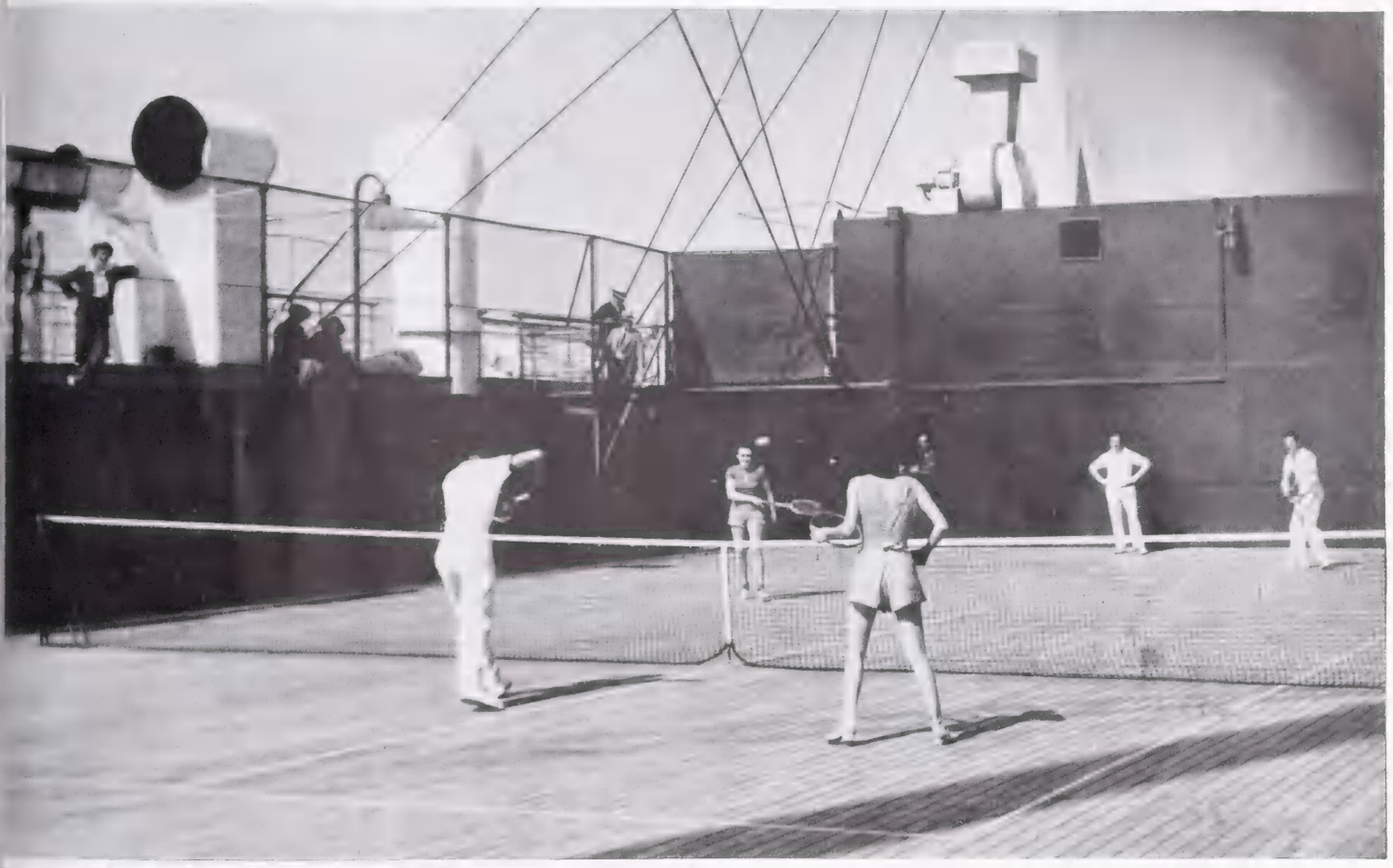

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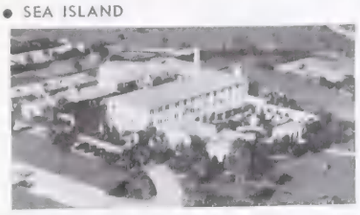

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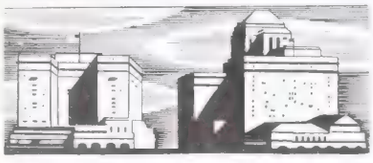
NEW JERSEY

■ ATLANTIC CITY



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This is one of the perfect Gloxinias which Mrs. McClure saw in a little general store. Usually they are greenhouse-grown and require expert care

TRY GLOXINIAS THIS YEAR

by GRACE SAMPLE McCLURE

Last summer I passed by a small hardware and general merchandise store in a little Canadian town and stopped to look at what I supposed were beautifully made artificial flowers, almost too colorful and perfectly marked to be good reproductions. They were scattered about here and there among blankets, calico, saws and yarn in the usual general store fashion.

I have excellent eyesight which usually does not lead me astray in such matters. On passing by again, I dropped into the store and remarked to the delightful elderly French proprietor, as he wrapped my package of oranges, that I had never seen more beautiful artificial flowers, even in New York. He replied, "Oh, those are not artificial. My daughter grows them. She is away but will come tonight. She will like to see you."

Examining them closely, I saw the finest Gloxinias, the most perfect Gloxinias, I have ever seen, surpassing those grown under glass by expert gardeners. I was the more surprised because I know how difficult Gloxinias are to grow. Usually they are greenhouse plants, and not many amateurs have the patience to try them without this special equipment. I could not help wondering how such perfection as I saw in this general store could have been achieved.

Later I met the daughter and she has written me how she grows Gloxinias. Her directions follow:

"The first Gloxinia I ever saw was a lovely purple one with bright shading on the throat. I fell in love with it, and the lady gave me a leaf and told me if I had patience I might be able to grow a plant. I took it home and planted it and watered it and watched it and in about three months I saw two small green velvet-like leaves sprouting. The leaf I had planted was all withered up. About six months later I had a lovel plant with beautiful blossoms on i Then I sent for a package of seeds. I January I sowed the seeds in a shallo pan filled with leaf loam and set it i a sunny window and watered it carefu ly every day. Two weeks later the eart was covered with tiny little green speck so delicate that the finest spray water crushed them, so that for week I watered them with one drop from m finger four or five times a day.

When each plant had grown fou leaves, I transplanted each one to six inch porous pots in leaf loam wit three pieces of charcoal for drainag Then I watched and watered and care for each little plant all winter.

They will respond only to loving car I never left them in too strong sunligh or a drafty window, but moved the from place to place many, many times day. Eighteen months after I had sowe the seeds I was rewarded by a beaut ful collection of blooming plants, re light and dark, some with white throat and dark fringe petals, dark purpl light blue, white with blue borders an many pure white ones. White ones wit small purple threads from the throa to the very fringy edge, light purpl with dark stripes, white with pin specks, in all seventeen distinctiv shades at one time.

In October I broke all the plants o at the earth line and set them away t rest. Not in the cellar—a cellar is to damp—but in a dry warm place out the direct sunlight. Every three week I watered them lightly and in th spring, about March, I watered the every third day. Soon, tiny little velve green leaves appeared and in June th plants were full of buds. I never let th direct sun fall on the plants. The blo soms will not be so large and the color not so brilliant."

NEW ENGLAND

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BERLIN—The scene of the Eleventh Olympic Games, 1936—Booklet 86, GERMAN RAILROADS INFORMATION OFFICE, 665 Fifth Ave., New York

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Mont St. Michel by A. Karoly - L. Szanto

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PLEASE TELL ME

CONTINUED FROM PAGE 96

and some doors, warping, leave gaps at top and bottom corners. Diagnosis and suggestions for methods of correcting these difficulties would be most welcome.

ANSWER: Evidently your wood contained too much moisture at the time it was put in place. This moisture dried out when your house was heated and excessive shrinkage is the result. Was your house built on contract and did you perhaps receive so much house for your money that the builder was forced to rush the job beyond the point of safety? Did he use a poor grade of labor to make up in labor costs for too great costs in building materials? Floor squeaks are generally due to insufficient nailing. The fact that all the woodwork has shrunk such an appreciable amount would seem to indicate that it was put in place before the house was sufficiently dried out. No finish flooring nor interior finish should be brought to the job until all concrete and plaster work is finished and thoroughly dry. Only kiln-dried material should be used and it must be properly stored and protected from all possibility of absorbing moisture from the time it is milled until put in place. It should not even be transported in wet weather. Interior trim should be painted on the back before it is put in place. Did your architect superintend the work during construction? If so he should estimate the degree to which the contractor is responsible and what can be demanded of him toward rectifying the situation that has developed.

QUESTION 400: *Is it correct to have a wide opening with double doors from living room to hall even though a bedroom with a single door will be opposite? If this arrangement is permissible, should these double doors be of glass or wood?*

ANSWER: It is quite correct to use double doors between living room and hall with a single door opposite. If you wish to keep the open effect created by the wide opening make the double doors of glass. If, on the other hand, you wish to obtain privacy with doors closed they should be of wood.

QUESTION 401: *The public road runs at the rear of my lake-front lot. I wish to fence it off and also carry the fence along the side lines of the lot until on line with the back of the house. The setting is a natural one of birch and pine and the house is of natural-colored log siding with shingle roof. What kind and height of fence do you recommend and what is the most suitable finish for this setting?*

ANSWER: For the rustic setting you describe the woven wood fence is highly suitable. If you wish to screen out the road and its traffic you will probably need a fence about six feet high on the road side, but it could well be dropped to a three or four foot height at the sides, especially if there is any danger of making a neighbor feel hedged in by the higher fence. If you are simply

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HOLIDAY!

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But it's not too early to plan your vacation.

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We raise these questions now for we know by experience that the earlier vacations are planned, the more thoroughly they are enjoyed. Write to the advertisers whose announcements you see in these pages for literature describing the delights of their particular sections of the globe.

HOUSE BEAUTIFUL
572 Madison Avenue New York

trying to inclose your land without thought of the fence as a screen some of the more open fences may be used, such as the post and rail fence, the English hurdle fence, etc. There are also on the market a so-called farm rail fence and a natural picket fence in which the pickets are spaced farther apart than in the woven type. Normally any of these fences would be left to weather naturally.

QUESTION 402: *My fireplace and inch-high hearth are made of white Keene's cement. This cracks and does not stand up in the heat. Can you suggest any other material with white mat surface that will stand up?*

ANSWER: The only other material that I should dare try is vitreous clay tile. There is at least one which comes in alabaster white finished with a non-gloss surface.

QUESTION 403: *Is there any brown stain for shingles and outside trim guaranteed not to bleed or run down and discolor the surface of the white stucco below?*

ANSWER: I think you will find that most discoloration of stucco under these conditions is due to just plain dirt, which accumulates on shingles and trim and especially window sills and is washed off in a storm. It may also come from rusting flashing around openings or from rusty nails holding the shingles. When an oil stain made by mixing dry color pigment with oil is used the oil might conceivably dry out and leave this pigment in powder form to be washed down on the stucco. But such difficulties should not result from the use of an oil stain colored with oil colors or from creosote stain.

QUESTION 404: *In this locality it seems to be the opinion of the local paperhangers that newly plastered walls should not be papered for at least three months after the plaster is dry. This is due to cracking of the plaster and because the lime of the plaster damages the paper, especially its color. My architect claims this is an old-fashioned idea and not true. Is he right?*

ANSWER: Most plastering today is done with gypsum plaster and I have never heard of any trouble arising from papering it if the plaster is thoroughly dry before the paper is applied. Just how long this will take depends upon the weather conditions or the amount of artificial heat applied. At least 10 days should be allowed for gypsum plaster and 15 to 20 days for lime plaster. Plaster should not crack within three months' time in any event, so that this reason does not hold for not papering. When an old-fashioned lime plaster is used, there may be more reason for worrying about the action of the lime on the paper, although I personally have never heard of this difficulty. If the lime plaster is dry and the wall properly sized and a reasonably good grade of paper used, I do not believe you will have trouble. If there is any question in your mind, however, you can, of course, always nullify the lime action by giving the wall a wash of a solution of sulphate of zinc before sizing it.

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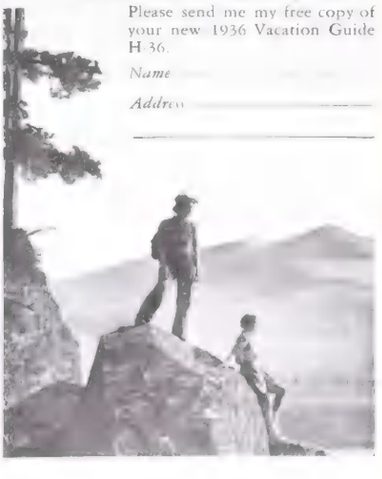

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HOUSE BEAUTIFUL
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The House Beautiful Bride's House for 1936 rightfully features this delightful little room, displaying a real stand-up bar by Lewis and Conger, accessories by Fostoria, International Sterling and Kensington, and makings by Bellows. On exhibit at the Savoy-Plaza Hotel; private entrance at 11 East 58th Street, New York.

HOUSE BEAUTIFUL
572 Madison Avenue
New York

FOOD

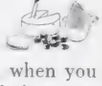
There aren't as many picnickers as there used to be—at least they don't call themselves by that pleasantly disheveled name so often, but all the same a great many picnic lunches have to be packed for one reason or another at this time of the year. Sometimes it is to supplement the sketchy week-end housekeeping of people who are building a new house and haven't got the stove installed, so that cold provisions have to be taken along; sometimes it is for beach parties; or maybe it isn't a packed-up affair at all that is wanted, but just new cold dishes for home luncheons in the garden or on the ter-

race. For any of these occasions there is no more ever-present help than Amber Brand Smithfield deviled ham, which can be made into more good warm weather dishes than we have time to tell about. Stop us, of course, if you have heard how the stuffed-eggs one is done—or maybe you invented it yourself. It's just hard-cooked eggs with the yolks taken out and mashed with a little mayonnaise, pepper, chives (if you have got them) and Amber Brand Smithfield deviled ham.

This same Amber Brand can be done in a dozen appealing ways, other than the regulation sandwich, which is always delicious for tea or midnight snacks. One good luncheon entrée for a warm day is made by spreading a piece of crisp toast with this superior deviled ham, arranging thin slices of hard-cooked eggs to cover it, and masking the whole thing with Heinz's mayonnaise, which has been slightly thinned with a little lemon juice. Decorate with parsley, or with green pepper rings.

This is the season, too, when people begin to get finicky about their cold drinks, and call for beer by its brand name, as if just plain-so beer weren't enough. We, as a matter of fact, feel that way about Heineken's imported Holland beer, which, although it has been going strong in its native land for several centuries, is more or less a newcomer over here, and is just appearing at all the serious he-men restaurants and bars around New York. We find it nothing short of perfection.

Of course there can be no discussion of beer without the cheese question popping up sooner or later. Fortunately, the talk doesn't have to be prolonged by people standing up for this or that favorite, as the whole cheese problem seems to have been settled by the l little sets of stone crocks (three set in a convenient basket sort of r containing Cheddar with port, R fort with brandy, and Stilton sherry. To be had at Park & Til Charles & Co., Macy, Bloomingdale other first-class grocery shops. Be being delicious, and of a smartness turns every-evening cocktails into a affair, these little crocks are most nomical, as the cheese doesn't go and rat-trappy on you between tails. Nor does it get that left-over that gives such a dreary air to eve best apéritifs. Down to the last c these exemplary little cheeses appe have come into existence uniquely the particular moment of serving.



With salad, when you mean to e every scrap of cheese at one sitting can't do better (personally we you can't do half so well) as Borden's Liederkranz, which is as one of the great German cheeses as thing you will find this side of Rhine. For luncheon there is no better than this mellow, soft-cr cheese served as a dessert.

The people who went down to muda or to Nassau this past winte discovering that the only condition which their friends will tolerate niscences about their trip is to Planters' Punch at frequent interva a warm afternoon. Myers's Fine Jamaica Rum (Planters' Punch Br is the indicated solution if you to be well thought of by friends boon companions. A book of auth West Indian recipes comes with bottle of this excellent rum, so you possibly go wrong in the mixing.

This is the time of year when are so many disappointments lu around that if you don't bump int you are likely to run smack into an Of course outdoor June weddings garden parties are the classic wa serve your country and bring dow rents when a drought is feared. these are only occasional disa whereas the disappointment in served hard, seedy strawberries b the home-grown crop comes in is ter and ever recurring one. Bir Frosted strawberries are the answ the craving of finicky strawberry l for fragrant, luscious berries that like those they once had for hig in an English cottage garden, and

and DRINK BAR

FOR ALL THOSE PLEASANT PEOPLE WHO BELIEVE THAT FOOD AND DRINK ARE MORE THAN MERE NECESSITIES WE SERVE THESE TIDBITS, FROM COCKTAILS TO CARAMELS

en hankering for ever since. The rdseye berries come sliced and sweet-ed, as well as in packages of whole rries. We like these last better for erything except ice cream, or desserts iere the berries have to be crushed yway. For strawberry shortcake (of urse, we mean the biscuit crust kind, rved with plain cream, which is the owning glory of American cooking) e whole berries are delicious.

Soon will begin that frantic search cook books and hotel menus for irm weather dishes which every year ts the conscientious (or ambitious) stess down. If you are forehanded at l, you will make a mental note that llege Inn Tomato Juice Cocktail can used in making a lot of refreshing irm weather dishes. A lovely salad,

hich can also be the main dish for a ring luncheon, is tomato ring filled th mixed vegetables and a hard-boiled g or two, with mayonnaise tossed rough them. The tomato part we arantee to come out perfect even if ne by a kitchen nit-wit, there being thing to do but add to the cocktail e quantity of gelatine indicated on a nox's envelope. After that, molding in ring mold is easy.

If May doesn't bring a craving for ol dishes, then June will, so you ight as well know about a sweet dish. hich is as cooling as an iris-bordered nd. You just freeze a can of Dole neapple juice, sweetened to taste, and rve it in a bowl with a few straw-rries, pitted cherries, and apricots on p. The bowl should be a silver one, r preference, as the chill on the metal akes the dish look more refreshing.

There is a new kind of bean on the arket, gotten out by the Cline-John-n Company, which can be baked in enty minutes. It comes in packages d looks like any uncooked pea bean, it has been mysteriously steamed, or mething of the sort. You just fol-w your great-grandmother's recipe for ston baked beans, but instead of bak-g them for a whole day, lo and be-ld! this miraculous dish is all done less than half an hour. They can be ed for making a cassoulet, or for up, too.

If a straw vote were taken of the e meal of the day, the catering for hich drives women the maddest, break-st would undoubtedly come out way ead. We aren't counting, of course, e families who call a croissant and cup of coffee breakfast, but are al-ding to those distracted wives who e susceptible to a glint of despair over the breakfast table, when bacon and eggs have come on for the fourth time in one week. What is there, besides bacon and eggs, to have for breakfast anyway? Well, for one thing, there is Hormel's corned beef hash, which is as good as the home-made product, any day, and which has the advantage of being on hand.

One more New England specialty, the canning of which has been perfected to suit the taste of the most conservative Beacon Hiller, is Friends Boston brown bread. Once heated over in the oven, we defy any rock-bound Puritan to guess that it wasn't baked by his Aunt Abigail's own Yankee hands. Fine for tea sandwiches, as well as for the more usual service with baked beans. (Note: Burnham & Merrill and Prudence are other brands of brown bread, equally good.)

A lot of us amateur cooks are going to be able to save our faces at last by producing a really perfect horse-radish cream—exactly like the home-made kind except that it doesn't separate. Cooper's English horseradish cream, for sale at all the better grocery shops, is the ideal condiment for roast beef, being that fluffy kind that tastes like whipped cream, which the cook books (and nobody else) seem to think so easy. Cooper's is perhaps better known in this country for heavenly marmalade —each jar dated like a vintage wine.

Most of us have gone on for years loving our electric refrigerators, but few of us know *all* their tricks. Most of the electric refrigerator people have got out helpful little booklets on frozen desserts and salads that you simply

can't afford to miss, since they will solve all your summer's problems in the way of sweet dishes. Café frappé is a delightful ending to a warm weather meal, which combines after-dinner coffee with the dessert. The French, who are not usually so given to frozen dishes, have long considered this a stand-by. Trust American hostesses, however, to improve on the French ice by using Sanka where the foreign recipe calls for ordinary black coffee. Take, then, as many cupfuls of good strong Sanka as you will need, sweeten it to taste, and just as soon as it cools, freeze in the drawer of your refrigerator. Don't let it freeze too hard, though, but just to that soft-frozen consistency which still retains the black color. Serve in small cocktail glasses, and pass a bowl of half-whipped cream for those who ordinarily take cream in coffee.

—V. M.

Timely TIPS FOR GARDENERS

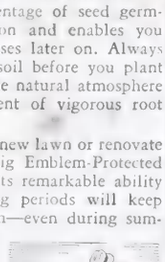
WHEN you see beautiful flowers in garden catalogs—the very kind you hope to grow—remember that the best seeds and plants, even with plenty of fertilizer and long arduous hours devoted to their care, cannot be expected to produce lovely blooms unless the soil is properly conditioned. The propagation of seeds and the successful growth of any plant or shrub, depend largely on what goes on in the soil—whether there's sufficient food, water, and air to nourish and develop a healthy root system.

Soil conditioning is unquestionably the most important factor in successful gardening and P.I.C. Emblem-Protected Peat Moss—"the Mother of Humus"*—is the acknowledged perfect soil conditioner. It readily makes humus—absorbs and holds water-soluble fertilizers for use of plants—maintains moisture constancy—aerates the soil and prevents baking—breaks up hard clay soils and gives body to sandy soils. Used as a mulch, it also reduces weeding and cultivating labor.

For best results buy your Emblem-Protected Peat Moss early—at least six weeks before you plan to use it. Spread it out over the ground. Let the moisture get into it—use a hose if necessary—then dig and mix it well into the soil and plant your seeds, perennials, shrubs, or bulbs.

Be sure to mix Peat Moss with loam and sand for your seed boxes and cold frames. This increases the percentage of seed germination and enables you to avoid transplanting losses later on. Always mix Peat Moss with the soil before you plant anything. This provides the natural atmosphere needed for the development of vigorous root systems.

If you are going to make a new lawn or renovate an old one, be sure to dig Emblem-Protected Peat Moss into the soil. Its remarkable ability to store moisture for long periods will keep your lawn fresh and green—even during summer's hottest spells. To make a satisfactory, all-around earth for rock gardens—mix your soil thoroughly with Peat Moss. This will give you the needed moisture and porosity.



Emblem-Protected Peat Moss is sold under various trade names by high grade dealers of horticultural supplies. Be sure to look for the P.I.C. Triangle stenciled on the side of each bale of peat moss you buy. It is there for your protection. It guarantees highest quality.

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DESIGN IN A SMALL GARDEN

by R. C. McCOLLOM

THE planning of a small garden—a problem that sooner or later confronts most of us—is important, because the smaller the garden the more intelligent is the planning required. It is not only a question of space—more often it is a problem of designing a small garden which will eventually be a larger one. Money is all too frequently wasted in doing over landscape work, because there has been no far-sighted original plan. Whatever you do, always have before you an eventual plan, even if you feel you can carry out only a small part of it at once. In this way you will avoid doing things which must be undone at a later date. One of the finest examples of intelligent development of an estate on this principle is that of William J. Ryan, in St. James, Long Island. This estate is being continually developed, but is always working toward the completion of the original plan by Messrs. Vitale and Geiffert. I am certain there has never been a piece of plant material transplanted a second time on the Ryan place. How many of us can boast this foresight?

The first step in designing a garden is to lay out your entire property, no matter how roughly, on paper. It is a queer but happy coincidence that lines and proportions look as well in actuality as they do on paper. If, when you have blocked out your proposed garden on your property plan, it looks—what shall we say, cock-eyed?—by all means move it. If you don't, it will always look as though you had been carrying the garden to another spot and had dropped it and decided to let it stay. It will never blend with the rest of the property.

Then, to carry this further, be sure there is some logical reason for the garden being where it is—topography, perhaps, or some attractive view. As soon as your garden is located, you have placed certain very definite limitations upon it. For instance, if your garden centers on a doorway you are obliged to retain a certain amount of formality. This does not necessarily mean symmetry, but balance and a predominance of straight lines. This rule is without exception, for, no matter how informal your house may be, the lines are straight and the windows, doors, etc., are symmetrical. It would be too great a shock to the eye to place an informal, picturesque garden in conjunction with the hard, architectural lines of a formal building. But once out of sight of the house, you are free to indulge in all the whimsy you may desire.

There is another limitation: if your garden is on a level area, a rock garden is out of the question. The average artificially created rock garden looks as if it had been dropped from a passing airplane—a result of violating the law of the eternal fitness of things. Remember: no rock gardens on the level!

Again if your garden is to relate to the house, it must be of the same style or period. Old houses or replicas can be accented by old-fashioned Rose gardens, perennial gardens or Boxwood gardens. But while we are obliged to reproduce old schemes with an old building, it is well to remember to copy the good things our ancestors did, not the bad ones, for they made mistakes, even as you and I. If the house is small you can go in for quaint effects: but in this effort, don't lose sight of the fact that the charm of these old buildings lies in their simple dignity. The garden must carry this out.

BEFORE turning to the interior of the proposed garden, let me state a rule most often violated by the amateur: A garden does not exist until its edges are inclosed or clearly defined. This means that you cannot cut four beds in your lawn and have a garden. A garden is a separate unit and as such should be set off from the rest of the property. It should relate to the rest of the property and blend with it, but once you enter it there should be a feeling of privacy and isolation. In exceptional instances the complete screen may be omitted, but the extremity must be clearly defined. One of the best examples of this treatment was done by Umberto Innocenti in a garden for Mrs. Walter B. James in Cold Spring Harbor. One side of a semi-formal Rose garden adjoined a lovely wooded area with Dogwood, Laurel, etc. To retain this view and still define the garden Mr. Innocenti placed a row of redwood posts about nine feet high fitted with rings and a rope looped between. The tops of the posts were carved in attractive but conservative designs. Grapevines and climbing Roses were started on the posts and carried along the ropes. Thus the extremity was clearly defined yet the view was retained.

Once you start planning the actual garden, the first thing to do is to work in terms of space, accents and bulk.

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The Garden Editor
HOUSE BEAUTIFUL
572 Madison Avenue, New York

Forget all about plant materials, as such. This is probably the hardest thing for the amateur to do. Think of certain areas as planted, of certain height, of certain accent. Then, decide what plant or plants best satisfy these requirements. In this connection it is amusing to know that the late Mr. Ferrucio Vitale, one of the finest designers in the country, hardly knew one plant from the other, and wasn't interested in learning them. He would decide what type of plant best satisfied his requirements — columnar, horizontal, bare-stemmed, furnished to the ground or whatever it might be and then say to his contractor, "I want so and so. What is it?" If it did not immediately come to the contractor's mind, it was a case of riding Mr. Vitale around until he saw the plant he wanted. So you see that the part played by plant materials is to carry out original plans and ideas. Don't make your ideas subservient to your materials.

In a small garden a great sense of space may be given by keeping all the planting at the edges, and leaving the center open. A good proportion to keep in mind in a small garden where beds are not the central feature (as in a Rose garden), is one-third planted area, two-thirds turf. This, of course, is a variable figure, but a sound one from which to begin planning.

When the general scheme has been decided upon and the material is to be selected, please heed this warning: Do not try to put too many different plants in your garden. There are too many attractive species in this or any other area for you to try to include all of them, so don't try. Rather limit your variety and make a good strong grouping of each. Your effect will be more pleasing and peaceful. Don't force things into a garden because you happen to have them, unless your garden is designed for them. Don't see an attractive plant in Mrs. Jones' garden and insist on having one in yours. A plant is only attractive when it accomplishes some part in carrying out a general scheme; the specimen you saw may be lovely in Mrs. Jones' garden and entirely miscast in yours. And stick pretty well to slow-growing or matured specimens. Don't be afraid of one large matured specimen as the keynote to the whole. It will give an appearance of age and stability that nothing else can.

Architectural features, such as sun dials or lead figures, can be used to great advantage, if they are handled carefully. Only one may be used in a small garden; otherwise there will be two accents and a division of attention, which will give the garden a restless feeling. And be sure that these architectural features only accent the garden and do not overpower it. In rolling country, retaining walls can be utilized very attractively, but please do not set them in cement! A dry stone wall is so much warmer and more pleasing.

TENANTS FOR YOUR GARDEN POOL

CONTINUED FROM PAGE 86

the water, but do better if allowed to root.

I say "allowed to root," and I mean just that. When you are planting any submerged water plant, secure several root ends around a small pebble (with string or elastic) and allow it to sink gently to the bottom. The plant will then root of its own accord; whereas planting it in the soil is apt to make it turn brown and withered looking.

Next there are the floating plants—innumerable varieties, of course, some of which can be bought only from dealers in aquatic plants. Others may be found in ponds or brooks. The best known of these is Duckweed, that tiny, bright-green leaf which floats by the thousands on any still water—a splendid food for goldfish. Salvinia is similar to Duckweed in that the leaves float in clusters on the surface of the water, but they are a bit larger and not quite so fresh-looking.

Water Hyacinth is a giant compared to Salvinia and Duckweed—groups of deep green balloonlike leaves and occasionally a lavender flower rising in a spire. The flowers, they claim, appear only when the roots are allowed to gain sustenance from the soil in shallow water, but the plants grow and multiply rapidly whether rooted or not and will become a nuisance if allowed to spread over too great an area. The goldfish love their long, hairy roots, however, and frequently use them to spawn in. Three less common floating plants are Water Snowflake, Water Lettuce and Water Chestnut. It is interesting to grow several different kinds each year, although the novice will do well to start with the better known varieties.

Of the bog or shallow water plants you may use any number. Again, some people like to collect their own varieties; others like to order the rare and unusual ones. Care should be taken in either case to study the depth of water each plant thrives best in. For instance, Arrowhead—a regular weed when transplanted to a richly bottomed pool—grows in any depth from one to eight or ten inches, but does better in shallower water. Water Poppy, which is very decorative with its short-lived but numerous yellow flowers, grows best in two to three inches of water. As with the many varieties of Lilies, the Water Poppy sends its leaves and flowers to the surface while it roots below.

I could go on enumerating others; the Marsh Marigold, which thrives in an inch of water; Bogbean, Water Arum, Water Cress, which demands the shade, Green Taro, Pickerel Weed and, of course, the many beautiful sweet Lilies, all sizes, all colors. But we must return to the fishes' home.

Although the submerged plants give forth oxygen and make a pool livable, they do not absorb decomposing matter and the green algae which collect on rocks and around the edge of the pool. This job must be given to the "scavengers."

Snails are the most popular and best known scavengers. Indeed, they are an interesting study in themselves as they pursue their awkward paths over rocks and along the bottom and sides of a pool. Pond snails, Japanese snails, ramshorn, and melanthos are the commonest varieties. These are in no way injurious to plants and yet are very active—as snails go. Two dozen would be adequate for what is known as a "small pool," containing twenty to thirty cubic feet of water. Fresh water clams do excellent scavenger work, but their death rate is so high that their value is doubtful. In an outdoor pool

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they should be examined every week to see if they are still living as they are apt to pollute the water if they die.

Weatherfish—a long, peculiar-looking thin fish—will keep the top layer of dirt and sand in good condition. They suck in this top layer and breathe it out rapidly through the gills. Goldfish do something similar, but most other fish never touch the sand. Consequently the weatherfish is advisable.

IF SCAVENGERING alone is desired, the snails supply all that is necessary, but tadpoles, salamanders and frogs are all scavengers, and if interest is counted upon, the more the merrier. Children love to watch the antics of the pollywogs—which have never in my experience harmed any fish. It is fun to creep up to the pool to see if Mr. or Mrs. Frog is out basking on the Lily pads, and to search, minutes at a time, flat on tummies, to locate the salamander family who keep pretty well to the bottom.

Later in the season the tadpole's legs will develop; first, tiny back ones, then the front ones. His head grows more like his older brother's, the frog's, and before you know it, you have no more tadpoles. A final word about the frog family. I have never bought any grown frogs, for each year two or three appear uninvited. No one knows where they come from. They just come. One summer I tried dumping in several dozen tiny black tadpoles. One by one they disappeared. I think the goldfish mistook them for dessert. However, they were fun to watch while they lasted. The next summer we bought several of the larger pollywogs, which are quite enough for a small pool, as they upset things more in their mad dashings than a dozen goldfish. These were large enough to take care of themselves and proved a fascinating addition.

You may wonder why I have not mentioned turtles, those "darling little turtles" which are such fun to play with. We had two once that someone gave us, and tried putting them in with the fish. I shall never know whether the turtles killed the fish or whether the fish suffocated from lack of oxygen. It might have been either or both, for the aquarium in which they were housed was far too small, and the turtles, no matter how small, would nip at the goldfish, no matter how large. It became a game—a rather tragic one for the fish—of nip and dodge. One of the goldfish which survived has to this day several ragged places in his tail; another—a fantail—has his beautiful, wavy back plumage decidedly shortened—a proof that he once played cafeteria to a turtle.

Speaking of cafeterias, goldfish are always hungry, like growing boys. They never know when they've had enough to eat, especially of the prepared store foods which we feed them in the winter. When I first fill my pool early in June, or change the water, I sprinkle a small quantity of food over the surface perhaps twice a week for one or two weeks. After that I let the fish shift for themselves. There will be plenty of mosquito larvae, plenty of bugs which drop into the water, plenty of growing plants for them to nibble. Out in the air and sun they are warm and active and able to care properly for the food they eat.

When the temperature is below 65° they become naturally sluggish—being cold-blooded animals and hence slowed down in all ways when cold—and should eat less. If they continue to eat as much as they desire their systems cannot take care of the surplus food and their little bodies are slowly poisoned. In an outdoor pool which is planted and allowed to stay untouched, there is nothing to worry about. If, however, you have one of those small decorative affairs with no dirt and few plants, it would be wise to feed the fish artificially once a day in warm weather. Directions usually come on the tin.

Pools are ideally situated in part shade. Most plants, particularly the bog plants, thrive best if they get some sun; but too much sun, besides making Lilies and other plants grow and bloom profusely, promotes the growth of algae; thus making a "green pool," cloudy and unsatisfactory for watching the animal life within.

LIVE daphnia help clear the water. Daphnia, or "daffnie," as they are pronounced, are tiny crustaceans looking more like insects to us, which grow in stagnant water. As well as gobbling up the algae they are a particular delicacy for the goldfish, so don't be alarmed if they disappear. And if you cannot get them, don't worry. The water will probably clear up itself after one or two weeks of opacity in the early summer, and although it never attains that crystal clarity of absolutely fresh or running water, it is clear enough to see most of what is happening and remain healthy for the animal and plant life. For in spite of making the water seem unclean, the algae or mossy growths, together with some of the plants and animals I have mentioned, tend to add to the natural environment that makes the fish happy. And we must have our goldfish happy!

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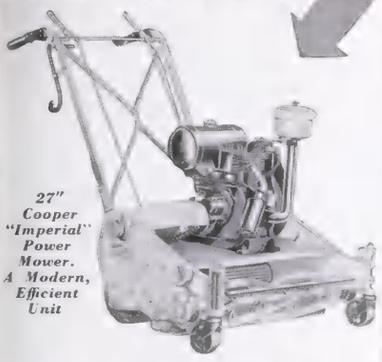

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DAYLILIES

Continued From Page 64

and America. Hence, not very many of the species are to be recommended for the average flower garden. Of these the Lemon Daylily continues to be a favorite and it ranks as one of the best of Daylilies, for there is no other yellow-flowered type of semi-robust habit that blooms as early in spring. The fulvous (tawny) Europa Daylily with its habit of vigorous growth is perhaps most valuable in naturalistic plantings. The small-flowered autumn-blooming *Hemerocallis multiflora* is attractive and somewhat of a novelty for flowering in September. The dwarf species *H. nana* would be a valuable subject for rock gardens but it is one of the few types that have not thrived in cultivation.

All the species of Hemerocallis, including those of most recent introduction, have been involved in breeding and many of the hybridizations possible between them have been accomplished. In various cases this has been followed by selective breeding which has taken advantage of the recombinations of diverse hereditary qualities. By such means certain seedlings have been obtained which surpass the parent types and which are distinctly new.

IN THE development of a group of garden plants that can be propagated vegetatively as clones, certain seedlings are often named and introduced to the trade by persons who know too few types or have few seedlings from which to make selections and whose judgment regarding the relative merits of their plants is thereby limited. This has been the situation with Daylilies, especially during the past few years of increasing popular interest in these plants. The large majority of the named Daylilies are of no special merit and need not be considered for culture; and this statement applies to various clones named during the past two years. Also certain of the "good" varieties are very similar to each other in character. And so gardeners will find it advisable to evaluate Daylilies quite critically as they do other groups of garden plants —the Irises and Dahlias for example. When this is done at least thirty clones of those already named will be considered as both excellent and distinctive in type and character.

It is to be recognized that there is now opportunity for selection of Daylilies according to such important characteristics as the habits and season of flowering, the color, size and shape of flowers, and the stature and habits of growth. On the basis of certain outstanding characters, Daylilies fall into somewhat well-defined classes or groups, but within such a group further selection may be made according to points of individual and special merit. Personal preferences will differ greatly in the choice of Daylilies, but it seems to me that nearly all of the named clones of Daylilies which are to be rated as excellent and outstanding are included in the following lists, grouped in classes:

A *dwarf* class; ordinarily not more than one foot tall. A few types of truly dwarf stature have existed for some time and usually these have been called "*Hemerocallis minor*." One dwarf plant which was obtained under this name is evidently a form of *H. dumortierii*. As a rule the plants of *H. minor* and *H. dumortierii* are not to be classed as dwarf. Certain of the clones described as dwarf are more than a foot tall. The wild dwarf species *H. nana* is an interesting plant and attempts should be made to discover where and under what cultural conditions it will thrive.

A *semi-dwarf* class (from one to two feet tall) includes Tangerine, Estmere, Orangeman, Gold Dust, Sovereign and Apricot. These are all early-flowering and they have either yellow or orange-colored flowers; for Apricot, Gold Dust, and Sovereign the scapes or flower stalks stand stiffly erect; for the others mentioned the scapes are somewhat drooping. Thus in these clones there is pleasing diversity in habits of growth. These are all charming plants that will probably never be surpassed in their particular combinations of characters. It is of interest to note that these plants are among the first of the hybrids which were produced in Hemerocallis about thirty years ago. They were excellent then as they are now. That they should only recently be appreciated by nurserymen and the general public is a reflection on how styles arise in the evaluation of plants. Recently introduced clones which are described as not over two feet tall include Perry's Pigmy, Sir William and Sunkist.

A *semi-robust* class; usually from two to three feet tall. For early season bloom there are Ajax, Dr. Regel, Aureole, Winsome and Modesty. For bloom during late June and July there are Wau-Bun, Vesta, Luteola, Majestic, Shirley, Royal, Taruga, Ann Betscher.

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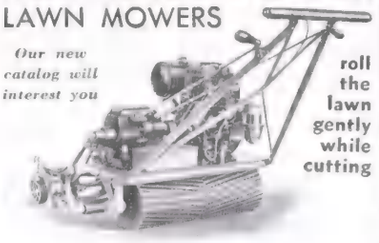

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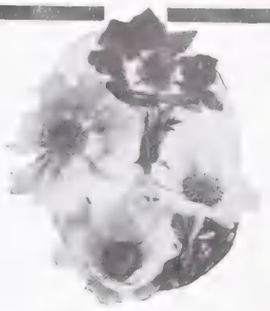

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The *flower colors* in wild species of Daylilies range from light yellow to orange in clear colors, with some species (*H. dumortierii* and *H. multiflora*) showing brownish-red in the flower buds, and in two species (*H. fulva* and *H. aurantiaca*) there are fulvous red pigments in the epidermis in addition to other pigments below. In the numerous hybrid clones the flower colors have been diversified and extended into almost every possible shade of yellow and orange both in clear colors and in combinations with many grades and amounts of fulvous and red. Of the clones which have shades of clear yellow, or in addition only a faint tinge of fulvous, mention may be made of Modesty, Winsome, Luteola, Shirley, Parthenope, Sir Michael Foster, Royal, Soudan, Taruga, Hyperion, Lemona, Wau-Bun, Sonny and Princess. In orange shades there are Queen of May, Ophir, Marigold, Majestic, Vesta, Tangerine, Radiant, Ann Betscher, Gold Imperial and Crown of Gold.

It is in the class with fulvous and red colorings that outstanding and distinctly new color effects have been obtained in Daylilies. Of the more modest shades of fulvous there are Sirius and Cinnabar. The George Yeld Daylily has large flowers with a moderate flush of fulvous. The Margaret Perry has a throat of yellowish-orange that extends in a narrow median stripe through the fulvous-colored petals and sepals. Other fulvous-colored Daylilies introduced by Mr. Amos Perry (of Enfield, England) include Dawn, Skekinah, Sunkist, Imperator, Viscountess Byng and Byng of Vimy. The Bijou Daylily has small flowers of a sprightly shade of fulvous. Rajah has a conspicuous zone of garnet brown with shades of English red and a throat of orange. Bagdad has a rich combination of orange, fulvous red, and madder brown. Mikado has flowers in which there is a large mahogany-red blotch in each petal and these provide a pattern of bold contrasts. Jubilee is similar to Mikado but the eye zone appears darker and the rest of the flower is paler. Vulcan has dark maroon shades of color. Nada is semi-dwarf and the flowers are dark Morocco red. The Theron Daylily is a distinctly new type; the throat of the flower is pale yellowish-orange, but outside of this the entire flower is dark mahogany red with a mid-zone of slightly darker shade. This Daylily was obtained after five generations of selective breeding which began with two types of fulvous Daylilies, the Europa Daylily and the *H. aurantiaca*. In the third generation of this breeding the seedling which was named Mikado was obtained. Certain wild Daylilies obtained from north-central China have flowers of attractive shades of rosy-pink. This type will soon be distributed under the name *Hemerocallis fulva* var. *rosea*. Selective breeding in this class has given numerous seedlings which have sprightly flower colors in shades of pink and rosy-pink. One seedling in this group has been called Charmaine.

Other classes have been obtained as seedlings and will also be introduced as soon as there can be sufficient propagation. The breeding of Daylilies has been in progress at the New York Botanical Garden for about twenty years. The known species were all obtained and wild plants were received from the Orient, among which several distinctly new species as well as new types of the older species were found. These were hybridized in almost every possible combination and this was followed by pedigreed selective breeding which has been continued, in some cases, for as many as seven generations. A total of more than 50,000 pedigreed seedlings has been grown, from which about 500 have been selected as plants of special merit. These are being critically evaluated and only those that are judged as most excellent and distinctive are named for horticultural uses.

Of the types now obtained in addition to the classes named above, mention may be made of the following. Late summer and autumn-flowering seedlings in large numbers and in a wide range of flower colors, habits of growth, and size of flowers have been obtained. A rather distinct bicolored type has appeared which has the fulvous red pigments strongly developed in petals but almost lacking in sepals. Other types obtained in seedlings include tall or giant plants more than six feet tall, seedlings with extra large flowers, plants with semi-double flowers of various colors, and seedlings with numerous flowers of small size. It will necessarily be several years before these can be offered to the trade by nurserymen.

CULTURE OF DAYLILIES

Little needs to be said regarding the cultural needs of Daylilies. The greater number of them thrive in any soil and in any location in gardens except in dense shade. Many are excellent for naturalistic plantings on hilly slopes, about ledges of rocks, in grassy vales, and along the banks of lakes and streams. Furthermore Daylilies are adapted to a wide geographical range of climatic conditions. Many of the best of the summer-flowering types thrive in the tropics as well as throughout the temperate zones. Possibly it is correct to say that the Daylilies are the most cosmopolitan of the genera of herbaceous perennials grown in flower gardens. The entire group of Daylilies is conspicuously free from insect pests or diseases of a serious or troublesome nature.

Daylilies are especially valuable in the small garden, where they may be grouped with other herbaceous plants in regard to season of flowering, stature and color of flowers. Well-developed plants of many clones are specimens that provide focal centers of interest during the period of their bloom. The foliage is a prominent feature throughout the season and a selection can be made that provides a succession of flowering from early May into September.

The best time to obtain nursery stock and to divide and replant Daylilies is early in the spring while the plants are dormant. But this work may be done in one's own garden at any time, even when plants are in flower. Plants that have remained undivided for many years often enlarge until they become crowded in the crown and it is best to divide them before they reach this stage. If small divisions are planted it will be several years before the individual becomes a specimen plant of full stature with numerous scapes and flowers.

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THE MEDICINE SHELF

CONTINUED FROM PAGE 85

for many gardeners prefer the use of dry materials to be applied with dust gun, or in small quantities, sifted through cheesecloth. For such purpose the usual materials are some forms of lead arsenate, nicotine, sulphur, copper, pyrethrum and derris. The best known is Massey Dust, with nine parts of sulphur, one part arsenate of lead, one part tobacco dust. From personal observation a spray is preferred, as it seems to give a more uniform coverage *under* as well as on top of the foliage with greater ease of operation. But it doesn't make any real difference whether one is a duster or a blower. The only thing that counts is to get the medicine where it is needed. Sulrote, a combination of rotenone (from the tropical plant, Derris), and sulphur is the last word in efficiency in a non-poisonous dust.

Coming to the second plague division, the creepers, flyers and crawlers, two different treatments are needed to catch them all. First, a stomach poison for the destruction of such pests as chew the plant tissues and may be killed by materials taken into their alimentary systems along with the leaves eaten. Second, a contact spray, by means of which scale insects, plant lice and all other sucking forms may be combatted by suffocation. Poisonous insecticides are hellebore, arsenate of lead, Paris Green; the suffocating ones are nicotine, whale oil soap and kerosene. Like all poisons the first named are tricky to handle and need careful manipulation. In these days of bird interest and animal pets, such raw materials are usually left to the commercial growers, while the gardener pays a little more for some mixtures of less drastic results to anything except the insects. The New Evergreen spray—called new this year because the old need of adding soap to the solution has been eliminated by the inclusion in the formula of some spreading agent—is most dependable. It is a pyrethrum product, nonpoisonous to men, birds or animals. It is an all-service spray in that it disposes of both suckers and chewers, carrying nicotine in its composition. For plants suffering merely from the insidious aphid or aphis, use the old stand-by Black-Leaf 40 regularly and thoroughly.

General recapitulation. Start the fungicide treatments before any trouble has been observed, using some form of copper, sulphur, lime or soda. Be sure that every part of the foliage is reached. Repeat each week at the beginning of the season; later every fortnight. Watch with unerring eye for indications of insect damage. If he chews poison him, choosing your own according to preferred methods. If he sucks, suffocate him with tobacco. Mix the solutions according to chart and directions, or buy the results of commercial labors in this line. Procure all the medicines before they are needed, and expect to use them. You may be happily disappointed, which is better than being caught unaware! Spray or dust early in the day.

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Delphinium. The latest discovery concerns the faulty tips of these plants which do not open fully but "club." A sucking mite causes this, not the blight, and nicotine will cure it. For the dreaded black blight dig dry Bordeaux mixture powder into the soil in earliest spring. Spray with copper-sulphur solution throughout the season. A second remedy which I give each year, so popular has it become, is 4 pounds of lime dissolved in one gallon of water. Add one pound of tobacco dust and enough water to make five gallons. Loosen soil around the plants, moisten with water, and pour a cupful of the liquid on the earth around the clump. Start this as soon as the plants appear and repeat each week.

Roses. These plants must be protected from every horticultural vice. Not one passes them by without an attempt at corruption! Chewing insects, sucking insects, diseases of mildew and black spot, they all attack unless warded off. For black spot, protect the new growth of leaves by spraying with Fungtrogen; for mildew, dust plants with sulphur in the morning when the dew is on them, or spray with soda, one ounce to a gallon of water. Evergreen will poison and Black-Leaf 40 suffocate. But a much easier way to circumvent them all with one gesture is to use Triogen, a preparation combining all three remedial agents. Going over the Rose garden once a week will in all probability keep it free from trouble. Incorporate some form of iron in the soil at regular intervals, sulphate of iron, two tablespoonfuls to a bush worked into the ground 8 inches from the plant, or the com-

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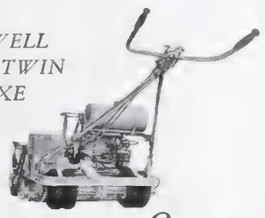

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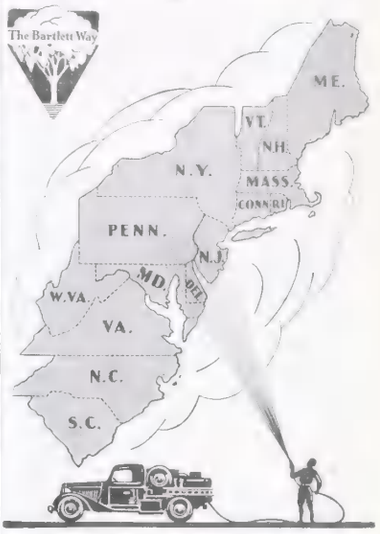

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Advertising rates in THE GARDENER'S BUYING GUIDE are as follows (per line, per insertion, six words estimated to the line): 1 time—$1.50; 3 times—$1.43; 6 times—$1.35; 12 times—$1.28. Minimum space—2 lines per insertion. Maximum space—28 lines per insertion. Terms—cash with order; no cash discount. No wholesale prices may be quoted in copy. For further information, write The Gardener's Buying Guide, HOUSE BEAUTIFUL, 572 Madison Avenue, New York.

mercial Ferogen, a rose bug deterrent in the long run.

Antirrhinum and Phlox. One of the mixtures, Bordeaux or Burgundy, or Fungtrogen.

Asters, annual. Plenty of potash in the soil. Wood ashes or potassium sulphate.

For Cutworms. Put collars of aluminum around the plants (G. Collinge, Mineola, L. I., New York) or use a non-poisonous bait of one pound sodium fluoride dissolved in two gallons of water, stirred well, and mixed with 16 pounds of bran. Treat soil with wood ashes. Water copiously. The lye burns them.

Slugs and Snails. Put arsenate of lead on cabbage leaves; scatter camphor gum near the plants; make a line of salt around edge of bed; dust lime on the soil; put shingles on the ground, and destroy the slugs that collect under them.

Red Spider. Water the infected shrub or tree with a strong spray nozzle; use Evergreen or the new Selocide.

Borers. Look for the small opening in the stem, probe with wire, remove insect; inject into the stem carbon disulphide with a medicine dropper. Inflammable.

Ants. Pour an ounce of carbon disulphide into the hill, stamping the hole closed. Or use Antrol.

These suggestions should cover most of the troubles that will assail the garden. And the one to remember most vividly is the copy book proverb about the relative merits of prevention and cure.

Proportions and Prices

4 teaspoonfuls	=1 tablespoon
2 tablespoonfuls	=1 fluid ounce
16 fluid ounces	=1 pint
8 pints	=1 gallon

WHEN YOU PREPARE THE MEDICINES YOURSELF

Bordeaux Mixture	1 pound hydrated lime	0.05
	1 pound copper sulphate	1.15
	12½ gallons of water	
		1.20
Burgundy Mixture	1¼ pounds washing soda	0.05
	1 pound copper sulphate	1.15
	10 gallons of water	
		1.20
Dusting Mixture	9 pounds dusting sulphur	1.35
	1 pound arsenate of lead	.35
	1 pound tobacco dust	.25
		1.95
Delphinium Solution	4 pounds of lime	.20
	1 pound tobacco dust	.25
	5 gallons of water	
		0.45

WHEN YOU BUY THEM

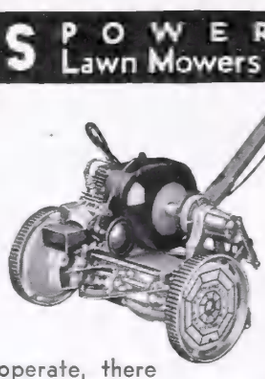
Bordeaux Mixture	1 pound. Makes 13 gallons of spray	0.25
Sulrote Dust	Five pounds	1.20
New Evergreen	Six-ounce bottle. Makes 16 gallons good strength spray	1.00
Black Leaf 40	Five-ounce bottle. Makes 20 gallons good strength spray	1.00
Fungtrogen	One quart. Makes 15 gallons spray	2.00
**Sulphate of Iron*	Five pounds. Treats 4 to 5 dozen bushes	0.25
Ferrogen	Five pounds. Treats 4 to 5 dozen bushes	2.75
Triogen	"Small Kit." Makes 16 ounces of spray	1.50
Selocide	One quart. Makes 12 gallons of spray	1.25
Antrol	One pint liquid. 4 containers. Each container holds one ounce, so this gives four fillings, enough to clear out many invasions.	1.25
**Sodium fluoride*	One pound	0.30
‡Carbon di- or bi-Sulphide	One pound can	0.45

The articles marked * may be obtained at a paint and oil establishment, the one indicated by ‡ at a druggist, the other items from the seed store.

STEARNS POWER Lawn Mowers

You CAN AFFORD This Power Mower

STEARNS-made throughout with all the tested and proved features that have made Stearns power mowers famous. It is as outstanding in its quality, performance and operating economy as in price.



ONLY $74.50

18″ cut

4 other sizes up to 27″ cut.

Simple and easy to start and operate, there are no complicated manipulations. The perfect balance of design assures greater ground coverage than the 18″ cut would indicate.

Prices from $94.50 to $235.00.

Ask your dealer or write us for descriptive folder.

E. C. STEARNS & CO. Estab. 1864 SYRACUSE, N. Y.

MAY SCRAPBOOK

CONTINUED FROM PAGE 87

ommercial fertilizer with the soil, add ome soot and humus, either bought or rom the compost heap. Put the earth n the boxes and water thoroughly a ouple of days before the plants are ut in. In the selection of these, two actors govern: sun or shade conditions, nd whether the effect of the boxes is esired for distance or a close view. In nade there can be little bloom. Plant ainly foliage specimens, Ferns, Ivies, incas and Tradescantias. Tuberous egonias do well if they can be kept on ie dry side, and Fuchsias when atched for red rust. Where the main iew is from porch or window and in ie sun, finely formed plants like Lobe-as, Marguerites, the small Petunias, Iarigolds are pleasant. For bolder ictures work for masses of color rather ian form. Use Geraniums, the large iffled Petunias, French Hydrangeas. o-called German Ivy, *Senecio mika-ioides*, does excellently in either sun r shade, as does the Canary Bird ower *Tropaeolum peregrinum*. For food se one pound nitrate of soda, half a ound of phosphate, half a pound of ulphate of potash or wood ashes. Of his mixture put a quarter of a tea-oonful in a quart of water and apply very other day, being careful not to ouch the leaves.

FUCHSIAS While these plants ave always been grown extensively in ie warmer parts of the country, they iffered an eclipse of many years in gions where their use was restricted pot or garden bedding purposes. This over, and general interest in the plant demanding under what conditions in rthern gardens do they thrive best. niversally the greatest fuchsia need is rich heavy soil and plenty to eat. repare the soil with humus in the rm of well-rotted cow manure and eat moss. Where there is sand, add ore humus. Give partial shade and oisture applied both to the ground id sprayed on the foliage. A precau-on against rust which sometimes at-cks the plants is to dust them thor-ughly with sulphur before the blos-oms appear. For aphis spray with a cotine solution. When desired for a otted specimen, use the following mix-re, which is the same for the garden elargoniums. One part sharp sand, two arts loam, one part leaf mold, one half art dried cow manure and a liberal sprinkling of bonemeal or a fertilizer with a high phosphate content. There are more than eighty varieties, including a white one. There is an American Fuchsia Society, glad to get in touch with interested gardeners. The president is Mrs. W. H. Ware, 544 Belvedere St., San Francisco, California.

GROUND COVERS As grass becomes more expensive it is receding in importance and more permanent and self-sustaining ground covers are used. They must be chosen, however, for the purposes of their need; there is no universal green blanket. Under trees in the shade, put *Vinca minor;* Pachysandra: *Ajuga reptans;* Wild Ginger, *Asarum canadense;* Lilies-of-the-Valley; *Sedum ternatum;* all hardy forms of the English Ivy; Partridge Berry; Foam Flower. They all like about the same amount of moisture, which means aplenty. In sun put the Thymes, *T. serpyllum* and *T. lanuginosa;* Germander; Cerastium; *Iberis sempervirens;* Violets, *Asperula odorata;* Arenaria; *Lysimachia nummularia.* The bloom is short and quickly disappears, leaving green or gray mats.

NEW BOOKS

Bulbs for Your Garden. Allen H. Wood, Jr. Houghton Mifflin Co., Boston. $2.75.

The New Garden. Richard Sudell. Charles Scribner's Sons, New York. $2.00. February 18.

Garden Design of Today. Percy S. Cane. Charles Scribner's Sons, New York. $4.50. March 6.

Bigger and Better Roses. C. F. Mappin. Robert M. McBride, New York. $2.00. March 18.

The Gardener's First Year. Alfred Bates. Longmans Green, New York. $2.00. March 11.

Four Seasons in Your Garden. John C. Wister. J. B. Lippincott, Philadelphia. $2.50. March 5.

Allotments, $0.35.

Herbs, $0.35.

Insect Pests of Glasshouse Crops, $2.25. Three publications of the British Ministry of Agriculture, to be obtained at the British Library of Information, 270 Madison Avenue, New York.

Outline History of Landscape Architecture. Bremer Pond. School of Landscape Architecture, Harvard University, Cambridge, Mass. $1.75.

Success WITH YOUR GARDEN!

YOU, too, can have a beautiful garden this year if you prepare the soil now by digging in G. P. M. Peat Moss. This ideal soil conditioner readily makes humus, maintains moisture constancy, promotes vigorous root development and healthy plant growth. Order G. P. M. today from your dealer or direct. 20-bushel pressure-packed bales only $4.00.

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FREE Write today for free sample and valuable folders on many garden uses for G. P. M. Peat Moss.

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The cause? The gardener used
SLUG SHOT
The Triple Duty Spray
KILLS Sucking Insects
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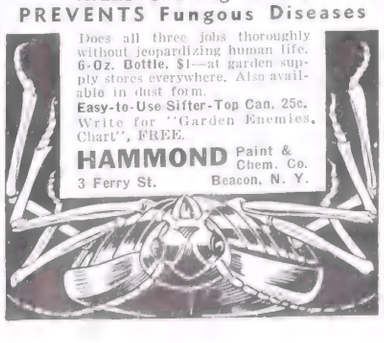
PREVENTS Fungous Diseases



Does all three jobs thoroughly without jeopardizing human life. 6-Oz. Bottle, $1—at garden supply stores everywhere. Also available in dust form.
Easy-to-Use Sifter-Top Can, 25c.
Write for "Garden Enemies, Chart", FREE.
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Hurrah for Gwendolyn dePeck!
She used to be a nervous wreck.
Whenever she would go a-shopping
The fireworks would start a-popping!
Because she never seemed to know
What stores had what, or where to go;
But now she's gay. Why? Here she tells it:
"I merely Phone to Find 'Who Sells It!' "

•

Notice the little phone symbol in the following advertisements in this issue. It means that you can find out where the product advertised is sold in your community, merely by reaching for your phone and calling the number listed at the right for your city . . . . any hour, day or night, Sundays and holidays.

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HOUSE BEAUTIFUL

JUNE 1936 • COMBINED WITH HOME & FIELD • PRICE 35 CENTS

DEC 5 JUN 29 JUL 3 BURLINGAME

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START with Wamsutta *Supercale* . . . crisp, fres' two smooth, snowy-soft pillows. SYLVIA of Ho' "Keep the second pillow — a smaller one — on a c bed. Use it to replace the pillow you have bee you wake and become restless . . . See how it h back to beauty-sleeping again."

There is nothing like Wamsutta *Supercale* t to sleep because Wamsutta's own EQUI-TENSI it a smoother, more evenly woven fabric th And it's even stronger and better wearing t Wamsutta Percale.

SYLVIA of Hollywood tell you how!

for a copy of the new Wamsutta et, *"How to Get Your Beauty* ," by MADAME SYLVIA of Holly- One of her famous relaxing rcises is illustrated above. ddress Dept. HB-2, WAMSUTTA MILLS New Bedford, Mass.

one to Find WHO SELLS IT

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THE FLORENTINE CRAFTSMEN, Inc.
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ADDING CHARM TO YOUR GARDEN

● In our complete stocks we have many pieces like these, well designed and made with finest craftsmanship, yet priced to fit your purse. For example:

Shell Bird Bath, 18 inch diameter, of weatherproof lead $21.50
Italian Orsera Stone Bench $60.00

Write for information or visit our display rooms.

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Established 1827
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A full line of Garden Furniture Also "Everything For the Fireplace."

Hanging Bookshelf by Josselyn

A slender hanging bookshelf is always both serviceable and decorative. This early American design of mine is hand-made and hand finished, of white New England pine or of maple—21 inches high, 6 inches deep and 6½ inches wide. It is large enough to hold one's choicer volumes and one or two cherished pieces reminiscent of your far journeyings.

Each shelf is dated and personally signed by me.

The price is but $6.00 packed for shipment. It can be shipped "charges collect" if more convenient.

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BOSTON

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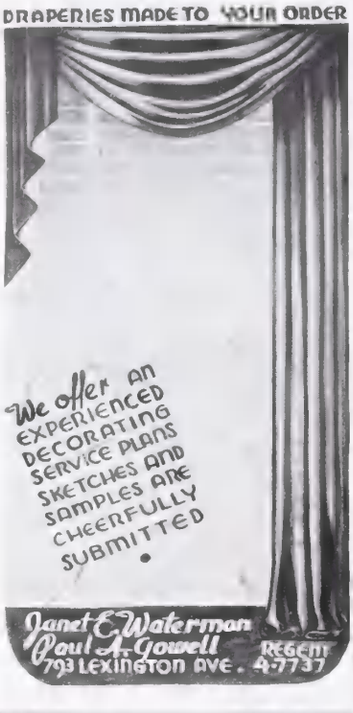

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536 FIFTH AVE. NEW YORK CITY

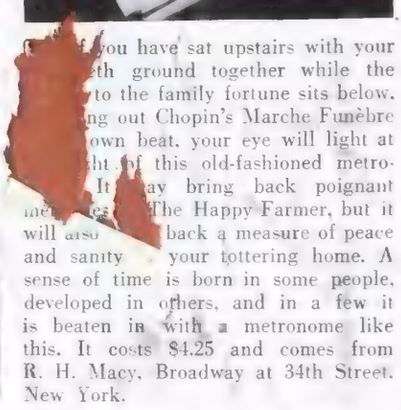
BON VOYAGE GIFTS
Free delivery to all ships leaving New York, Philadelphia and Boston

WINDOW

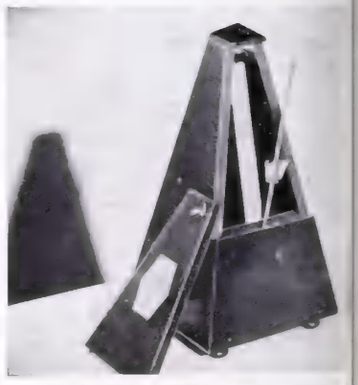
1 We've talked about silver for yea we'll be talking about it for ye to come, simply because it is one the inevitable things in life. Nothi quite approaches it in beauty, nor intrinsic value, and as a wedding pr ent, in almost any form, it is seco to none. The things shown in this p ture are two specially pleasant for that silver can take. The candlesti illustrated is sterling, eleven inch high, and a pair costs $135. The sil bonbon dish is shaped like a shell high and gracefully on its base, and co $20. Both of them come from Ovingto 437 Fifth Avenue, New York.

2 Here is a card table that will definitely not fold one leg feebly underneath it and sink wearily to the floor. It is, in fact, so solidly built that you can use it as a breakfast table—a very smart idea for a summer house with a specially nice breakfast view that you don't want to waste. The top is made of leatherette and is hand painted, on a cream, blue or green background. Or, if you send a sample of the color you want, they will paint the background in that shade. The top is, moreover, washable. $18, express collect, from the Venezian Art Screen Company, 540 Madison Avenue, New York.

3 How long is it since you've s any really good featherstitchin We know—not since your flannel pe coats got too short to wear and y too proud to wear them. So this Sup cale sheet, with its matching pill slip (*and* its row of featherstitchin will give you nostalgia of a high ord The sheets are $5.15 apiece, the pill slips $1.85. In case you like the d tinguished simplicity of hemstitchi the other Supercale sheet, with f rows, will delight you. This one is $4. and the pillow slips are $1.50 each. Fr Lord and Taylor, Fifth Avenue at 3 Street, New York.



f you have sat upstairs with your th ground together while the to the family fortune sits below, ng out Chopin's Marche Funèbre own beat, your eye will light at ht of this old-fashioned metro- It ay bring back poignant me es The Happy Farmer, but it will also back a measure of peace and sanity your tottering home. A sense of time is born in some people, developed in others, and in a few it is beaten in with a metronome like this. It costs $4.25 and comes from R. H. Macy, Broadway at 34th Street, New York.



June, 1936

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VOL. LXXX No. 6

To order the things shown in the columns which follow, mail your check or money order directly to the shops which carry them. The addresses are given in full

SHOPPING

Parents owe their children food, education, upbringing (to some extent) and things like see-saws sand-boxes. They also owe them, ver, the opportunity to entertain worthy fashion, and how many nts recognize this duty? (A slip- race, in general.) How many of , for instance, would have realized, they saw this picture, the prestige may be conferred upon their young hite wicker furniture, not to men- a wheelbarrow chair, for the porch ce, or lawn. These are $10 each and from Childhood, Inc., 32 East 65th t, New York.

Mixing things in little bowls. squeezing lemons and making onnaise is nothing to an electric er. To you and me, however, it be a fairly grim affair. Therefore us give thanks for the democratic s of this Hotpoint portable mixer. re are, as you can see, two bowls what is known as a "juice-extractor mbly" (an expression we particu- y like. It makes squeezing orange e for breakfast sound almost dig- ed). This is $21.50. Hammacher. lemmer and Company, House es Dept., 145 East 57th Street, w York.

5 Now that balmy breezes are blowing, those of you with country houses or penthouse apartments will find hordes of guests casually descending upon you and disporting themselves on your lawns, porches or terraces. You'll suddenly realize that you haven't nearly enough little tables for parking drinks, cigarettes, et cetera. The best answer to that problem is a nest of tables such as we show here. These are iron, in white or green, and of course the tops are of glass so they won't be marred by rings or cigarette burns. The set costs $10.50. John B. Salterini Company, 322 East 44th Street, New York.

7 If you wake up disillusioned with the world and inclined to bark directions at people like a business executive with gout, try having breakfast in bed at the earliest opportunity. The white background of this breakfast set is soothing to early-morning tempers, and the little blue roses are encouragingly gay. Or you could have pink or green roses if blue upsets you before ten A.M. This set also comes in a double size, which makes it nice for Visiting Firemen who come in couples. The set is $17.50, and the tray, which can be painted any color, is $6.50. Alice H. Marks, 19 East 52nd Street, New York.

Here are Crystal Containers, Cleverly Designed with Separate Ice Compartments. Caviar Dish $6.50; Fruit Cooler $12. A Clever Hostess Knows Ice Revives Heat-jaded Appetites.

A Prized Gift from
PLUMMER'S

YOUR pride in the purchase of fine china and glass will be richly enhanced by making your selection at Plummer's — a name known the world over for the quality and beauty of its offerings ▸ ▸ ▸ a name synonymous with "sterling" — and there is always a satisfaction in the *exclusiveness* of a gift from Plummer's. A competent sales staff will assist you in the selection of your gifts.

Plummer, Ltd.
Importers of Modern and Antique China and Glass
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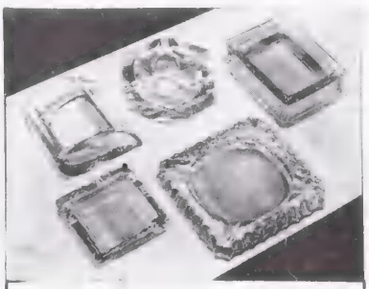

crystal

streamlined box	$8.00
hexagonal ash-tray	5.00
oblong box	5.00
large ash-tray	13.50
square ash-tray	3.00

write for leaflet
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CORRECT FORMS FOR WEDDINGS
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OUR EXCLUSIVE STYLES AT NEW, LOW PRICES.
SAMPLES ON REQUEST.
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FIFTH AVENUE AT 48th ST., NEW YORK

Slenderly lovely twin vases of crystal with delicately cut monogram. They are 9½" tall, 2¾" cylinder and they have that slight fluting known as "optic" which refracts the light into sparkling fragments
In ordering indicate center initial
Immediate delivery
Each $2.25 or $4.50 a pair.
Send for complete catalog of monogrammed crystal.
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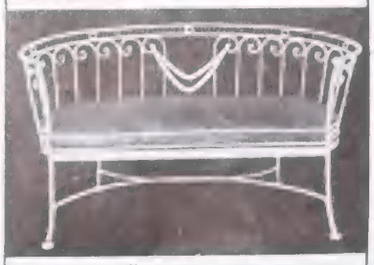
WINDOW

Salterini
GARDEN FURNITURE



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through your decorator, or direct from us

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YOUR GARDEN

Enhance its natural beauty with shapely, colorful Terra Cotta. Sun Dials, Jars, Vases, Benches, Gazing Globes, Bird Baths, etc. Send 10 cents in stamps for illustrated brochure.

ESTAB 1810

GALLOWAY POTTERY
3220 Walnut Street, Philadelphia
On display, 255 Lexington Ave., N. Y. C.

9 The chic of white iron fur can be news to no one any We have unearthed every piece of iron furniture made, so we th But this little table was a welcom prise. Its base is of white p wrought iron. BUT, its top is a painted tin tray, which can be off and replaced with equal ease. is one of those pieces of furniture combine practicality with glamour unusual degree. You bring in a t of glasses, put the tray on the iron and there you are! The table is $6. J. Sloane, Fifth Avenue at 47th S New York.

10 Much as we love weddings and everything that goes with them, we're beginning to resent brides a little. They get the cream of everything. This sterling silver tea set is a case in point. It is so obviously the wedding present of all wedding presents, and why should brides be the only people to get silver tea sets? This one is a reproduction of a design made by Jacob Hurd, who lived between 1702 and 1758, and if you even glance at the picture, you won't need to know anything more. Except, perhaps, that the set is $160, and comes from William H. Plummer, Ltd., 695 Fifth Avenue, New York.

COPPER KITCHEN ARISTOCRATS

These Fine French Baking Dishes

are made of pure copper, with polished bronze handles. They have a block tin lining which does not oxidize in the process of cooking. Dishes are used for serving baked fish, game, stuffed tomatoes or any dish where decorative element is appreciated.

Made in oval and round shapes:

Round 4¾" diameter..... $ .95 each
Oval 10½" long x 6¾" wide... 3.90 each

Write for circulars describing our exquisite line of French Copper Ware B.C.

Prompt attention given to mail orders.

BAZAR FRANÇAIS
Established 1877
CHARLES R. RUEGGER, Inc.
666 Sixth Avenue, N. Y. C.

A hoop chair and extension selected by House Beautiful's Bride House for The Solarium. See this and other pieces on display at the Bride's House.

SUN PARLOR, YACHT, TERRACE AND GARDEN FURNITURE

Some of our installations: The Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

Free Illustrated Catalog

Grand Central Wicker Shop, Inc.
217 East 42nd St., New York

11 People very seldom accord as gus the respect, as a veget that it deserves. They rush out and it the minute they can, and talk the "asparagus season." But servi is another matter. This sterling asparagus dish, with its two pitchers, for drawn butter and landaise, not only shows asparagu as its taste deserves, but makes se it a simple and very smart matter. notice that the dish is perforate that any dampness can drain off. Yo member what soggy asparagus is This is $42.50. From John Wanam Broadway at 8th Street, New York

THOUGHTFUL ● DISTINCTIVE

$6.00
postpaid

Gleaming 4-pc. Coffee Set safely pewter lined. Copper or brass. Tray 12", 5-cup Pot.

Have you catalog 6-U?

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$3.25
postpaid

CANDELABRA
Solid brass. In lustrous movable arms 10" x 10½"

No sales tax when sent out of New York City

ADOLPH SILVERSTONE
11 ALLEN STREET NEW YORK, N. Y.

THAT CERTAIN SOMETHING

There is something very appealing about the coffee service pictured above . . . something your guests will talk about.

Perhaps it is because they are designed by Edward Hald, the pioneer creative genius at the Orrefors Glass Works, whose outstanding engraved pieces have caused such favorable comment.

These pieces of Karlskrona are white and decorated with a mixture of silver and platinum *baked* into the china.

●

Coffee pot, sugar and creamer per set—$15.00
Cups and saucers—$20.00 per dozen
Plates 7½"—$22.00 per dozen

●

8 other colors at slightly higher prices.

SWEDEN HOUSE, INC.
636 Fifth Ave. New York, N. Y.

POTTERY BAKE DISHES

For individual service of onion soup and other epicurean delights, $6 the set. Wood and copper tray, $3.

Parcel Post Prepaid

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717 MADISON AVE., NEW YORK

Sterling Silver Tea Service unusually heavy weight, Georgia type Gadroon border decoration, value beyond competition. Fine piec as shown, $150.

Tray genuine English Plate, inches (excluding handles) Georgia type, sterling silver mounted, $50.0 or a combination price of $190.00 f set and tray.

Will send on approval.

We have one of the largest stocks unusual silver in the United States.

We also offer an unusual opportunity to fi in on your flat silver patterns, such as:

Bridal Rose	Frontenac	Old English
Buttercup	Lancaster	Orange Blosso
Cambridge	Lily	Pompadour
Canterbury	Louis XV	Strasbourg
Chantilly	Luxembourg	Versailles
Chrysanthemum	Norfolk	Violet

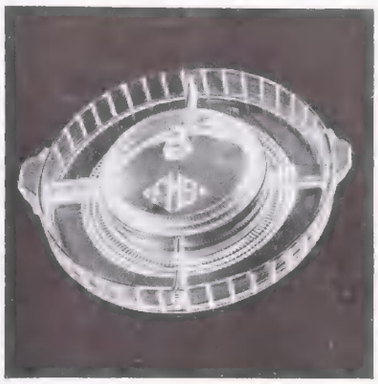
We have in stock the above and many other
Correspondence solicited.

JULIUS GOODMAN & SON, INC
43 South Main Street
MEMPHIS TENNESSE

SHOPPING

12 Chaises longues are very good for feminine morale. They make ladies who recline on them feel indolent and glamorous and wrapped in luxury, especially if the ladies are so fortunate as to have pillows and covers especially for their chaises longues. The cover, a corner of which you can see, is made of pure silk satin, stitched in a ribbon and bow-knot design, and bound in contrasting velvet. It comes in peach, French blue, eggshell, green, rose champagne, rose beige, and yellow, and you can have a pillow to match. The cover is $29.50, and the pillow $20. Carlin Comforts, 536 Madison Avenue, New York.

Entertaining is not only a fine art, it is a lot of fun, especially with many charming things to help make parties successful. One of the aids to entertaining is this glass hors d'oeuvre dish, with a center compartment which has a monogrammed top. You could use it with a good deal of effect at cocktail parties, with fillings like little sausages and such in the covered part and biscuits outside. Or you can use it equally well as a cheese dish—cheese inside and crackers outside. This is $4.50, express collect. Monoglass Ware Company, 225 East 50th Street, New York.



14 There is always something very old-world and charming about a table with decanters on it. Possibly it's because we nearly forgot their use for so many years until Repeal. Anyway, it's a visible sign of hospitality that is very gladdening to the eye, and the two illustrated will be a further help. They are, as you can see, square and solid and smart with an English feeling. But what you can't see is their incredible price, $1.85 for the larger one and $1.50 for the small one. Bargains, for any one. (Teetotalers can give them away.) From Bloomingdale's, Lexington Avenue at 59th Street, New York.

FFIELD SILVER ICE TUB

Vacuum Lined

ps cubes frozen for twenty-four hours.
½ inches high—9½ inches in width.
Price $22.50

Olga Woolf
509 MADISON AVENUE, N. Y.
PLaza 3-1401

Essentials. . when its 100° in the shade

Natural wood bar-tray		7.50
Folding stand		5.00
English plunger pitcher with container for ice		18.50
Natural wood thermos ice-tub (copper bands also comes in oak, with silver bands)		7.50
Chrome ice tongs		1.50
High ball glasses	doz.	13.50
Old fashioned glasses	doz.	10.00
Glass muddlers (crystal, green or red)	doz.	6.00
Cock-tail glasses		5.00
Chrome thermos cock-tail shaker	different	
fillers for ice—delightful for picnics		15.00
Bitters bottle (Waterford cut)		3.75
Chrome bottle [illegible] (cork, [illegible] and bottle opener)		2.25

ALICE H. MARKS
19 EAST 52nd ST. NEW YORK
Southampton

GEORG JENSEN wrought a collection of beautiful serving pieces, each completely different, perfectly balanced and versatile. Any one would make a perfect wedding gift. It's refreshing to use Georg Jensen serving pieces in a variety of harmonious designs with any type of silver service. Large pieces from $10.

Exhibited throughout the United States

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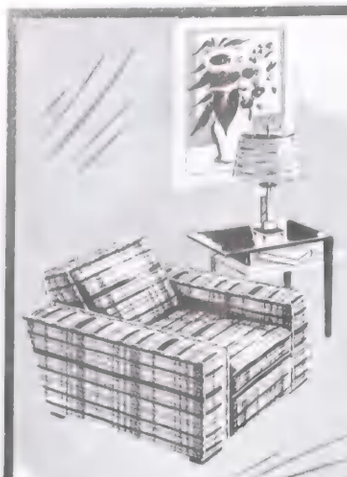
A DINNER SERVICE that will do credit to your table—and good taste! It is ivory in tone with fluted edge done in blue and fruits in yellow, red, purple and green. Service for eight, 63 pieces—$55.00. Dinner Plates $12.00 per doz. Square Salad Plates $10.00 per doz. Soup Cups and Plates $20.00 per doz. After Dinner Coffee Cups and Saucers $11.00 per doz. (Open Stock.)

OVINGTON'S
FIFTH AVENUE AT 39th STREET



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Bride
SHOULD KNOW
about Modern Furniture!

Skilfully done, Modern is a lovely, livable style of home decoration...rich in color, spacious in arrangement, practical in use We say: Come to America's leading modern establishment. let our decorators assist you . . . gratuitously. Your home will be as lovely and modern as you are yourself!

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Mme. MAJESKA
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Illustrations upon request
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AT HOME

SIX WEEKS PRACTICAL
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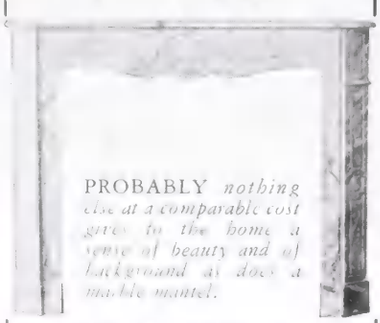
BRIDAL GIFTS

BRONZE LOTUS BOWLS
Genuine bronze bowls inspired by the lovely Lotus leaf, will find instant appreciation by the bride. Useful as a flower container or decorative accent in as well right as an ornament.
6" diam., 5½" high, $8.
7" diam., 6" high, $10.
8" diam., 7½" high, $15.

YAMANAKA & CO., INC.
680 FIFTH AVENUE · NEW YORK

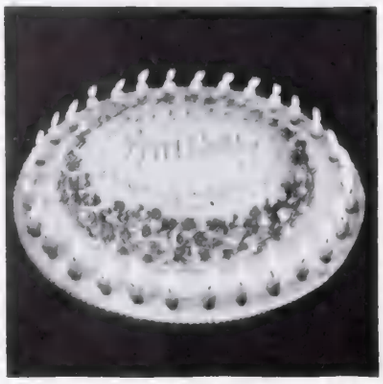
Fireplace Equipment



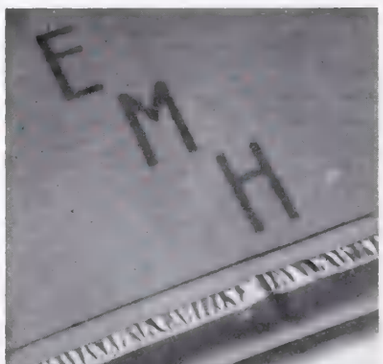
The design illustrated in one of several marbles, costs $150 including hearth.
Other designs $75 to $1200.
These also wood mantels, Franklin stoves, Andirons, Spark-screens, etc. are sold by us. Catalogue of individual objects.

Edwin Jackson INC
175 EAST 80th St. NEW YORK

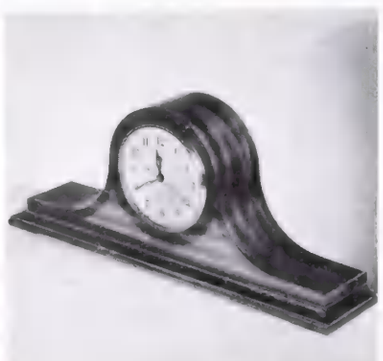
WINDOW



16 White is smart. Copper is smart. So we found you a combination of the two (which makes us smart). The bowl is, as you can see, a low graceful shape, perfect for flowers, and if you order it by name, it is the Diana pattern. The candlesticks are perfect with it, and each holds two candles. The bowl is $3 and the candlesticks $5 each. But if you should want simpler and less expensive candlesticks, which will still match the bowl, you can get a pair for $1, which are not illustrated. These are single, and hold only one candle each. All from Dennison's, 411 Fifth Avenue, New York.



18 If you happen to know any rejected suitors, we suggest that you show them this photograph. It is one of the best wedding presents a rejected suitor can magnanimously bestow upon the lady who has left him for Another. It is of silver, which implies deathlessness; it is a double bonbon dish, which the bride will find herself using with grateful constancy; and it is so charming that it will undoubtedly cause her a moment or two of conjecture (purely academic, of course) on the wisdom of her choice. It is $30, and comes from The Gorham Company, 17 Maiden Lane, New York.

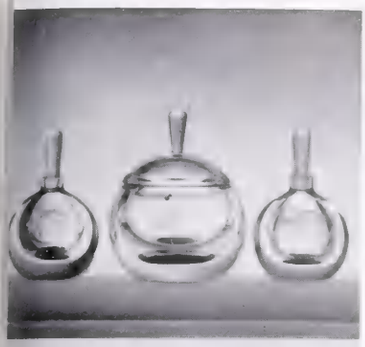


15 Even people who begin to l
at the mere mention of their
days will enjoy a birthday party i
give them one of Dean's cakes.
one is a new design and a new sh
oval, and covered with sugar ros
and rosebud candles. The cake c
ornamented in yellow or pink.
couldn't be more festive, or, if yo
right down to earth, more delicio
is $12 and can be shipped any
Just tell them whether it is for t
cream-and-cake party of a ten-ye
or the sentimental anniversary
octogenarian, and they will do the
Dean's, 22 East 57th Street, New

17 Blankets with your monogr
here is another chic addition
bride's linen trousseau. These ar
usual, in that the monogram is
in as the blankets are made, rig
the loom, so that it takes four
to complete an order. You can
them in blue, gold, orchid, peach,
cedar, rose or green, and there is
riety of monograms for you to c
your design from. Mothers of brides
notice. Brides themselves might tak
tice, just in case somebody asks
they'd like for a wedding present.
are $15. B. Altman, Fifth Aven
34th Street, New York.

19 Perhaps there is a man who
forward to putting out the ca
winding up the clock. If there is, we
know him. And if we did, we s
never bother to tell him about this
tric clock that goes on, like the brook
ever, and leaves the mind of the He
the House free to think of higher t
(Except that the cat still has to b
out; but that's Life.) This one for
only is an especially well-designed
of mahogany in two tones. Plug it
a socket and it will keep perfect
without further attention. Costs
and comes from Lewis and Co
Sixth Avenue at 45th Street, New

SHOPPING

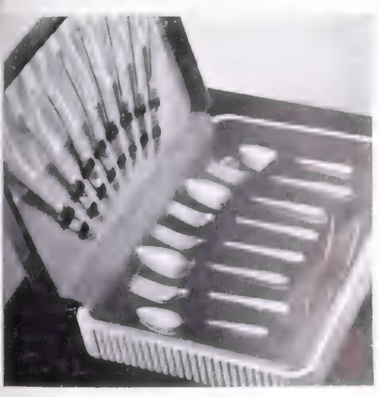


20 Swedish glass is fascinating in itself; and the Swedish glass-blowers manage to make their products into shapes that are just as fascinating. For instance, this dresser set of blown white Orrefors crystal, solid, globular and definitely modern in feeling. On the powder jar is a tiny and very lighthearted fish done in frosted glass. The stoppers are of frosted glass, too. And each of them has that peculiar thickness in the crystal which is so characteristic of Swedish glass and one of the things that make it so smart. The jar is $16, the bottles $7.50 each. Sweden House, 63 West 51st Street, New York.

21 Trays are like vases and silk stockings: there is seldom a woman who has enough, let alone too many. These three are made of unpolished mahogany, banded in copper, and are so smart that they will instantly earn you a reputation for being terribly au courant about decorating. Also, if any one should say casually to you "How pleasant it must be to get anything you want for your house!" you can point out firmly that the smallest one costs $2 and the largest $3, which ought to put a stop to that sort of conversation. The largest one is big enough for an army of glasses. From Pitt Petri, 501 Madison Avenue, New York.

22 An exceptionally charming bon bon dish, in the shape of a shell, decorated with rosebuds. The whole thing is white imported porcelain, with a particularly lovely luster, and is about five inches in diameter. A pair of these would make a wedding present to delight any bride. They are, in fact, so decorative that used simply by themselves, on mantels or tabletops, they will add distinction to the details of a smart room. They'd make particularly nice ash trays, too. These are $5 apiece, and they come from Black, Starr & Frost-Gorham, 594 Fifth Avenue, New York.

23 That smallish, folded-over size in note-paper, illustrated in the left-corner of the photograph, is one of the real marks of progress in the twentieth century. You can use it for so many things: Thank-you notes, invitations to dinner, or even to tell your husband's great aunt how sorry you were to have missed her. Underneath it is a sample of country paper with a map on it, one of the primary reasons why country paper can be such fun (provided that it is good engraving on the best paper). For samples and prices of these papers, we suggest that you write to Neiman-Marcus Company, Dallas, Texas.



24 This silver is appropriately named Heirloom Plate, for an heirloom it will very probably some day be. The pattern is the "Longchamps" design, simple, dignified and distinguished. One of the nicest things about making a bride a present of this silver is the fact that you also make her a present of the chest that goes with it. Over the silver are Cellophane frames, called "Protecto-Panes," which keep the silver from tarnishing, and preserve its polish. The silver shown in this chest is a service for eight. It costs $38.25 and comes from Bloomingdale's, Lexington Avenue at 59th Street, New York.

PROPS BY *Siesta* for the SUMMER SCENE •

Siesta Tables
Round or Oblong with steel, clear glass or colored glass tops begin at $25.00.

An example of Siesta Chairs—roomy, comfortable, smart. This style $14.50—Other styles less.

There's nothing quite like Siesta furniture to enhance your enjoyment of summer living—as a hostess who will be proud of its artistic excellence in whatever setting it is placed . . . and at guest-free times, when its comfort and sturdiness in daily use will seem even more important.

Set your stage with Siesta. Sun—or sudden rains—cannot harm it. Many special colors are available, as well as the standard, and very smart, white.

Write us for illustrated brochure

Royal Metal Mfg. Co.

"Metal Furniture Since '97"

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Come see our Kitchen Trousseaux! They contain a wide variety of space-saving fixtures and utensils—everything you need to make your kitchen run like clockwork—and are considerably *less* than they would be if the items were purchased separately. The 84-piece ensemble shown costs, complete, $87.50. Other ensembles, including 105 and 141 pieces, cost $137.50 and $249.50, respectively.

You'll find *Hammacher, Schlemmer's* an *inspiration* when you seek gifts that perform a real service. See our Kitchen and Garden Furniture Display in the *"Bride's House"* at the Savoy-Plaza.

Send for Bulletin "H" featuring useful and attractive things for the home

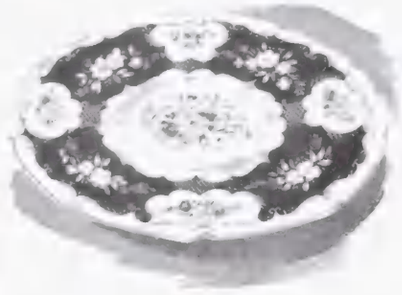
Hammacher Schlemmer

145 East 57th St. A Block East of Park Ave.

New York. Since 1848

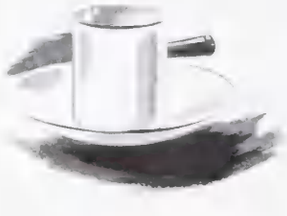
GIFTS FOR

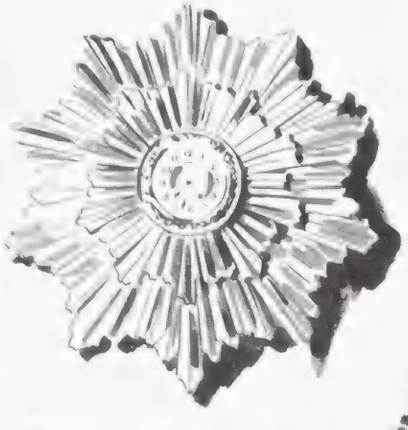
"the bride's house"



Bouquets to the fond uncle who presents these handsome service plates. Imported ivory china with colorful flowers, red, black or green borders, and rich gold tracery, each ___ **2.99**

After dinner coffee is a pleasant formality with striking demitasses like these. Fine European ivory china with blue, black, orange or maroon bands and matching handles—it's smart to mix them, each ___ **69c**





Watching the clock for her new husband's return from the office won't be so dull for the bride who gets this gilt or white sunburst clock. 18th Century reproduction. Eight day jewelled movement. Large size ___ **22.89**
Small size ___ **15.89**

Hungarian accent to a modern or 18th Century room; Porcelain temple jars with lush hand-painted flowers and amusing, life-like insects, each ___ **3.99**

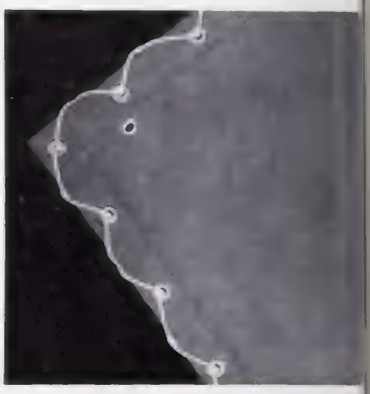
Her new initials (three of them) will cut quite a figure on her crystal stemware. Two styles from our large group, left **71c** each, right **1.24** each. Ten days to monogram them, please.

MACY'S *Eighth Floor 34th St. & B'way, N. Y. C.*

WINDOW SHOPPING

25 This is one of the most graceful and distinguished lamps that we have seen. The base is of white Chinese porcelain, mounted on a teakwood stand. The shade is of white brocade, over parchment, a shade that reminds you of the white brocade in the wedding dresses of royal brides. The lamp with shade is twenty inches high, and so not only extremely decorative, but high enough to read by. Lamps are sometimes dangerous wedding presents but we can imagine no bride who would not be enchanted with this one. It is $30, from Yamanaka, 680 Fifth Avenue, New York.

26 These ridiculously smart table mats, a corner of which you can see in the picture, are made of canvas, just like the sail of a boat, in royal blue, navy, orange, red or green. The set consists of eight mats and a runner, and each of them is edged with rope, run through grommets (and in case you aren't enough of a sailor to know what a grommet is, it's that little metal eyelet. Sailboats are always alive with grommets.) For boats, or summer cottages by the sea, these would be one of our first choices. The set is $10.50. B. Altman and Company, Fifth Avenue at 34th Street, New York.



27 The pattern of this charming china is the Spode "Mansard," but there is more to it than that. Spode has adapted the original Mansard pattern and combined it with the Empire Laurel pattern, and the result is what you see: a modern design in china, suitable for modern Empire and Neo-Classic rooms. The background is a soft ivory color and there is a full open stock of all the pieces. The price of the ones illustrated is $16 a dozen for the dinner plates and $18 a dozen for the cups and saucers. They come from William H. Plummer's original shop at 7 East 35th Street, New York.

28 There is something endlessly and undeniably elegant about a silver dresser set. The one illustrated on the left is called "Elegant" (which just proves our point) and the one on the right, of simpler and more traditional design is "Dolly Madison." They are both sterling. The set named "Elegant" is $37.50 and the "Dolly Madison" is $40. To brides who have spent their childhoods with a wooden-backed hairbrush and the usual childhood comb with two teeth missing, either one of these sets would be an especial thrill. Ovington's, 437 Fifth Avenue, New York.

29 This is definitely the table mat de luxe, a glass rectangle with a three letter monogram at the top. It seems to have been designed expressly for ladies with formal dining rooms, ladies who have been reading with dismay that the smartest table mats are made this spring of rope, hemp and leather! Certainly after one glimpse of this one, they will realize that they needn't always be rough, decoratively speaking, to be smart. This one will let the grain of a beautiful table top show through. These are $5 each, with the monograms, from House of Wedding Presents, 21 East 55th Street, New York.

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NINTH ANNUAL

SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

SUBMISSION OF MATERIAL IN THE SMALL HOUSE COMPETITION WILL BE TAKEN AS ACCEPTANCE OF THE CONDITIONS AS HERE SET FORTH. THE COMPETITION WILL CLOSE ON OCTOBER 15, 1936.

This competition, the ninth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted).

Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1937, issue, and as in previous years an exhibition of photographs and plans of fifty houses, both new and remodeled, will be featured prominently in the larger cities during 1937.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

Houses of 6-9 rooms, inclusive, built east of the Mississippi:
First Prize.....$500
Second Prize.....$300

CLASS II

Houses of 6-9 rooms, inclusive, built west of the Mississippi:
First Prize.....$500
Second Prize.....$300

CLASS III

Houses of five rooms and under built especially for week-end use for either all year or summer only:
Special Prize.....$300

In addition to these prizes, from eight to twelve houses will be selected for Honorable Mention and will be awarded an Honorarium of $50 each. If other houses are chosen for publication architects will be reimbursed for the photographs used.

Houses will be judged by a jury containing three members of the American Institute of Architects and the Editors of House Beautiful.

The new houses will be judged on the following principal points:

1. **Excellence of design**
2. **Economy in space and convenience of plan**
3. **Adaptation to lot and orientation**
4. **Skill in use of materials**

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for only one class. The class in which it is entered should be written on the back of the mount.

3. It may be of any style and of any material. Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and inclosed porches will not be counted as rooms. There must be presented:

a. Three photographs of the house:
   1. General view
   2. Exterior detail
   3. Interior detail

Two of these photographs are to be at least 8″ x 10″ in size, and the third an enlargement at least 14″ x 18″, all to be in soft buff finish. The enlargement should be of the general view or exterior detail and preferably should not duplicate the other view shown.

b. First floor plan, a plot plan, either separately or incorporating first floor plan, and second floor plan, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned.

c. Legend giving the following information:
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation (please include in legend)
   4. Composition of family
   5. Special problems considered and description of special features and points of interest
   6. Short description of interior shown, including furnishings
   7. Approximate cost, either total or per cubic foot (not obligatory but very desirable)
   8. Type of construction
   9. Material and color of outside walls, roof, trim, doors and blinds
   10. Name of product or manufacturer or both of following:
       - Walls
       - Roof
       - Interior woodwork
       - Windows
       - Insulation
       - Plumbing system (pipes and fixtures)
       - Heating system (boiler, hot water heater, air conditioning)
       - Miscellaneous equipment (refrigerator, ventilators, range, etc.)

The photographs, plans, and legend must all be mounted on one piece of compo board, or a similar heavy mount *exactly* 30″ x 40″ in size, and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not For Exhibition." Otherwise we shall consider that we have his consent to exhibit it.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right-hand corner shall be left space for a card 3″ x 5″ which will display the architect's name, if the mount is selected for exhibition.

6. Contestants are particularly requested (though not required) to include, in the sealed envelope containing their names and addresses, a statement of the total cost of the house with such grading and basic equipment as may have been covered by the contract, together with an accurate cubage figure on the following basis: from bottom of basement footings or 3′-6″ below grade where unexcavated (or bottom of garage slab) to half the height of pitched roofs; open porches half cubage. Date of contract should also be included. *This information is quite apart from that mentioned in item c-7 at left, and will be held entirely confidential, except as the figures may be used to provide generalized cost information and averages for the entries by classes or as a whole.*

7. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned upon the payment of transportation charges.

8. To insure good reproductions, glossy prints of those photographs to be published in House Beautiful will be requested from the architects. (Additional photographs in readiness are desirable.) It will be considered that the prizes and the honorarium of $50 will cover the expense of these prints and plans. Photographs of houses not awarded but requested for publication will be paid for at $5 for each one used. Good, clear, reproducible photographs are essential.

9. All entries should be carefully packed with stiff board for protection, and shipped *express prepaid* to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York. The competition closes October 15, 1936.

Additional copies of this announcement may be had upon application to the address given below.

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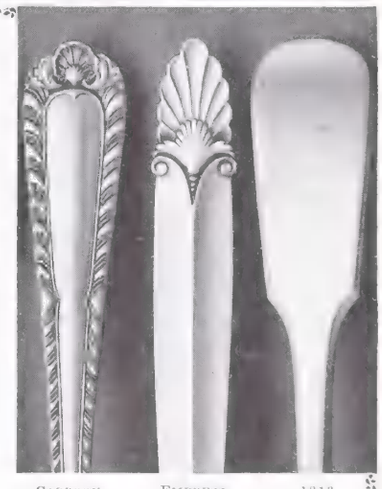

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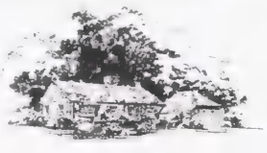

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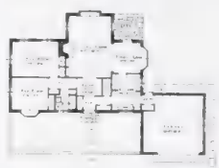

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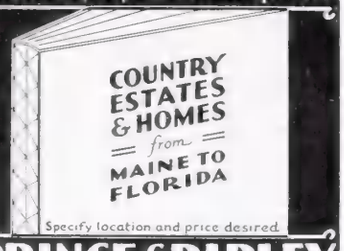

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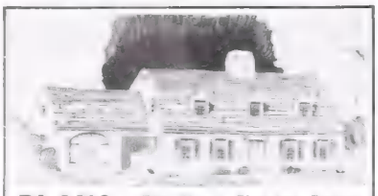

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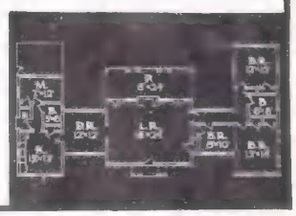

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THE DOG

by HENRY RICHMOND ILSLEY

Wee Bit Tipsy, wire haired terrier, top winner at Westminster. From Hollyheath Kennels of Mr. and Mrs. Duncan Yeandle Henderson, Upper Montclair, N. J.

SUMMER SHOWS. A number of the most enjoyable fixtures of the summer season are scheduled for this month in and about New York. There is an informality about the outdoor shows that makes them doubly delightful from the viewpoints of both the exhibitors and spectators. These occasions develop into reunions as well as competitions and even the canine participants seem to have a better time in the open than in the confines of cramped benching space in halls and armories. Then, too, the days are the longest of the year, a matter of no little importance to those traveling distances by motor. Greenwich, Long Shore, North Westchester, Orange and Monmouth County, to mention some of the leaders, all have their particular attractions and they serve well scattered and also dog-minded communities. These events represent the last opportunities to gain points and honors before the generally recognized vacation time of July. Not one all-breed show has been scheduled this year during the second month of summer, which is as it should be. The calendar is all too crowded during the rest of the year.

COCKER SPANIELS. The continuing and ever increasing interest in the cocker spaniel in the United States is most interesting to the followers of trends in dogdom. So popular is this little dog with his coat of various colors that from time to time nowadays he has the honor of leading all other breeds in numbers registered with the American Kennel Club. The vogue of the cocker cannot be attributed to a fad. He is loved because of his many admirable inherited qualities—gentleness, affection, amenability to training and adaptability. He is at home in city or country. He is an understanding companion for a walk in the park and, of course, a grand sporting dog, hunter and retriever. The interests of the cocker have been advanced by many specialty clubs, the activities of whose enthusiastic members have embraced hunting and field trials as well as the bench show angle. If it be true that money talks, then no specialty organization has done more for the breed than the Cocker Spaniel Breeders' Club of New England, sponsor of the Big Four $1,000 novice stake. This rich prize, an incentive to breeders the country over, is contested each autumn at the Club's specialty show in Boston, which will be held this year on November 20 and 21. As its title indicates the stake is for novices of both sexes in solid and particolors. There are four cash prizes—a first of $100—in each of the four divisions, with $400 for the best of these four winners. Thus the ultimate winner receives $500, and the total nominating fees for each candidate are only $8.

PUPPY TRAITS. In beginning the education of the tiny puppy housebreaking is not, by any means, the only thing to be considered. If trouble in the future is to be avoided the youngster must not

coming DOG shows

June

June 5—Labrador Retriever Club, East Norwich, L. I.
June 6—Greenwich Kennel Club, Greenwich, Conn.
June 7—Long Shore Kennel Club, Westport, Conn.
June 13—North Westchester Kennel Club, Mt. Kisco, N. Y.
June 14—Ladies Dog Club, Brookline, Mass.
June 14—Pasadena Kennel Club, Pasadena, Calif.
June 14—Orange Kennel Club, South Orange, N. J.
June 21—Onondaga Kennel Association, Syracuse, N. Y.
June 27—Sewickley Kennel Club, Sewickley, Pa.
June 28—Wisconsin Valley Kennel Club, Wausau, Wisconsin

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ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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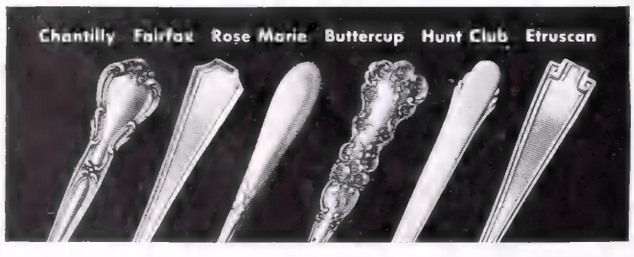


REVOLUTION AT HOME

HOME OWNERS have revolted against bad taste in architecture, and against shaping their lives to fit their houses. Architects have revolted against the limitations of style and period in building those houses. Together, without great clash of arms, they have managed a successful revolution.

Twenty years ago, if you wanted a Cape Cod cottage, you got the individual charm of a Cape Cod cottage—on the outside. But you also got its peculiar inconvenience on the inside. Today architects have adapted such traditional designs to modern ways of living.

Twenty years ago, few houses had effective insulation. Today full insulation is a matter of course. Twenty years ago, who would have dreamed of demanding an even, humidified temperature in his house? Today we have air-conditioning. And it isn't only insulation and air-conditioning that are revolutionary. Nor even taste. It's things like closets and kitchens and precision of equipment—and the recognition, at last, of their importance. It's taking into consideration the children of a household, and the way they live. Fifteen years ago how many houses would have been built with the living rooms at the back and the kitchens at the front? Today a considerable number of new houses are built that way—charming houses, with beauty in every line, and real privacy to offer to their owners.

Beyond a doubt, one of the basic reasons for this upheaval has been the modern house. For here is a method that offers no limitations in planning, a structure whose mass conforms to no set style. Above all, it has made the designing of any other type of house a challenge—a challenge that architects have met.

If you turn the page, you will see what this revolution has made possible. It has enabled architects to plan houses to fit the lives of the house owners, regardless of income, location or varying tastes. It has made it possible for families all over the United States to build for the future houses that will some day have proud pasts.

THE EDITOR

WHITE SHINGLES AND A STURDY CHIMNEY RINGED IN BLACK ON A COTTAGE IN THE TRADITION OF CAPE COD

DELFT HAVEN IS A LITTLE COLONY BUILT AROUND A GREEN QUADRANGLE NEAR PROVINCETOWN. EACH HOUSE HAS LIVING ROOM, KITCHEN, TWO BEDROOMS AND BATH. THEY LOOK OUT OVER BEACH AND WATER

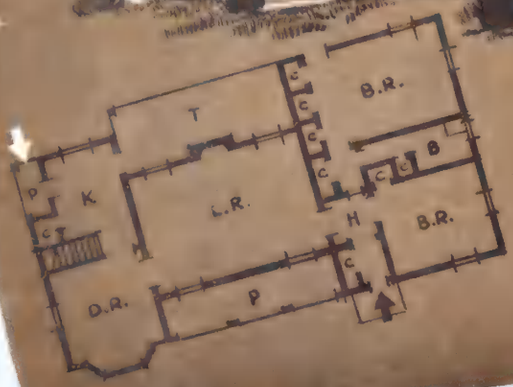
RALPH CLARKE KINGMAN, ARCHITECT

PANORAMA

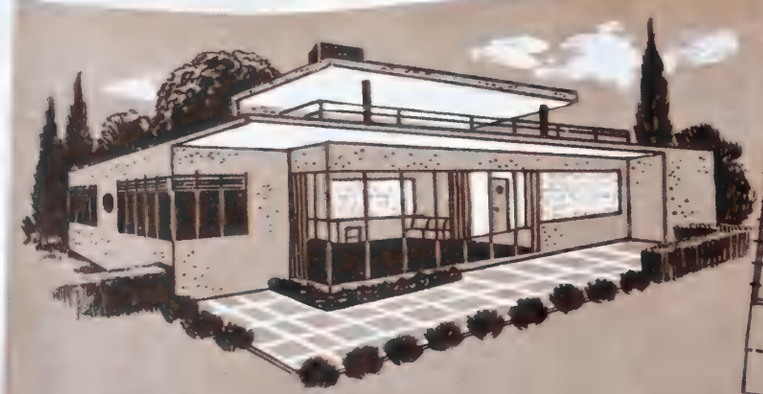
OF LITTLE HOUSES COSTING FROM $2,500 TO $16,000

WHAT style of house will you build? To help you decide, HOUSE BEAUTIFUL shows you these Cape Cod Cottages. And on the next four pages Wallace Walton Heath and the firm of Harvey Stevenson and Eastman Studds design ten houses showing a wide range of architectural pattern. There are modern types, of course, but most of the houses show modern plans fitted efficiently into the more traditional styles. First importance is given today to practical, orderly planning. But an efficient plan does not mean an ugly house. It you like the peaceful charm of Colonial architecture, you need not be literal inside and struggle with the old-fashioned set form of the Colonial plan. What you get boils down to the versatility of your architect. Choose a good one and half the battle is won. Tell him what you expect from a house and you will not be disappointed.

HOW large a house can you afford? According to the budgeteers, a man may conservatively build a home costing about twice his normal income. Under the Federal Housing Administration you can get a mortgage for eighty percent of the combined cost of your land and house. This means that you must have twenty percent in cash. To illustrate: If your income is $5,000 a year you may pay $2,000 for a lot and $8,000 for a house (including the architect's fee). Of this sum your bank will give you an F. H. A. mortgage for $8,000. Yearly carrying charges will work out this way: You pay 8 percent of your loan, or $640, for twenty years as interest and to pay back the loan. You pay one percent, or $80, for insuring the loan and as a service charge. Taxes, fire insurance and upkeep will equal about 4 percent of your total investment ($10,000), or $400. Total, $1,120.



1840. An adaptation of the type so frequently built a hundred years ago. Walls are of wood siding; there is a slate roof and brick chimney. The cast iron portico adds a charming touch.



MODERN. Concrete and stucco with steel casement windows and a liberal use of glass bricks are the important features of this small modern design. The sun deck is roofed over, though not inclosed by walls.

PENNSYLVANIA. This is the small house of the Pennsylvania countryside, made of fieldstone, whitewashed. Roof is of hand-split shingles, and the rail fence is a typical touch. Perfect for open country.

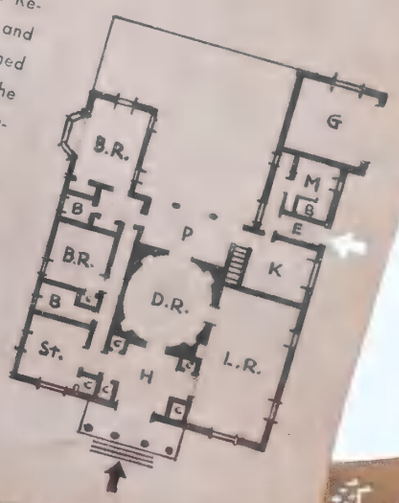
HENRY STAHLHUT

PUBLIC LIBRARY

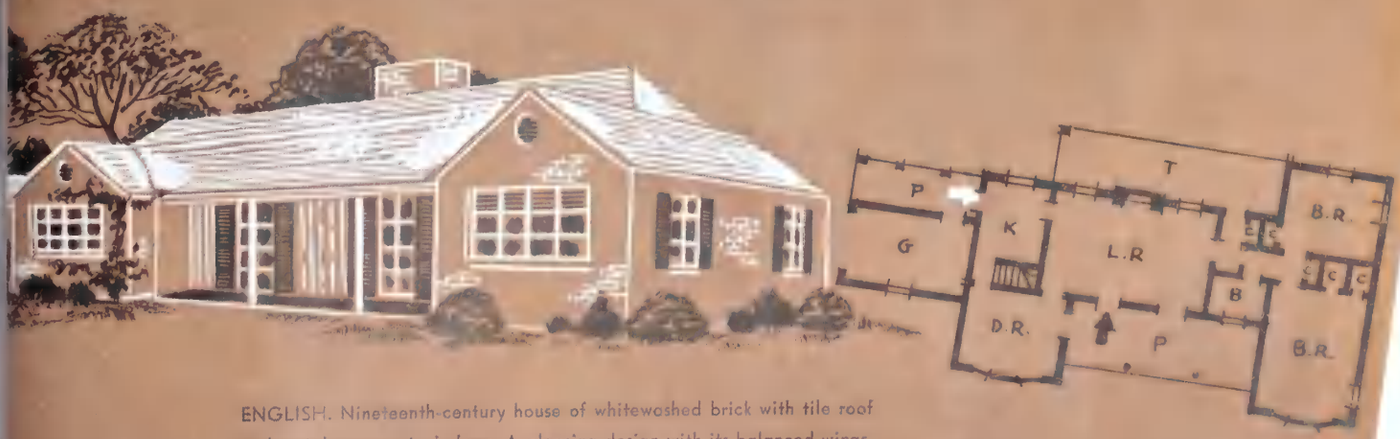
ONE STORY

FOR the small house, a design all on one floor is often more effective than the two-story type. It may not be less expensive—in fact, it is usually cheaper to put the same amount of space into two stories than one. But it hugs the ground pleasantly; it bears the look of compactness and charm. Yet it may also bear a formal appearance, and height, too, as the classic design just at the right shows. Wallace Walton Heath was the architect of these five houses. We asked him to show a wide range of style, materials and cost with the results that you see. Smallest is the week-end place; the largest, the classic design at the right. All the others are in the range of $5,300 to $7,500. On the plans a black arrow marks the main entrance, a white arrow the service entrance.

CLASSIC. Typically Greek Revival as seen in both North and South. Walls are whitewashed brick and the roof is slate. The plan shows an interesting variation from the old type in which a central hall ran through the house.



WEEK-END. This is the least expensive of the houses, designed for summer week-ends. Walls are of natural plywood; chimney of natural stone.



ENGLISH. Nineteenth-century house of whitewashed brick with tile roof and metal casement windows. A pleasing design with its balanced wings.

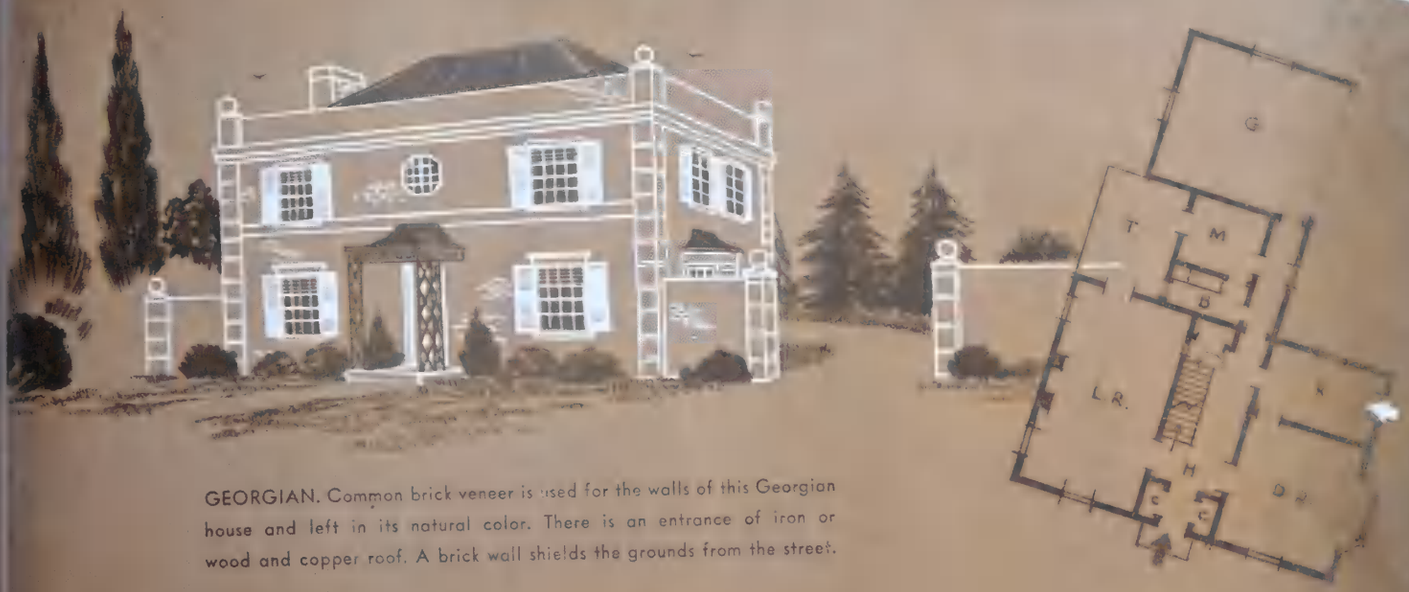
REGENCY. Blue-gray stucco walls and roof of black slate make a pleasing color scheme for this formal house. There are quoins and trim of cast stone, steel casements. Applied wood lattice gives pattern to the facade.

MODERN. With walls of cinder concrete block which might be painted with cement paint or stuccoed. The house is designed for a location on a hill.

TWO STORY

For the group of six two-story houses, Architects Harvey Stevenson and Eastman Studds picked styles which represent the most usual choices of home-builders today. Colonial is the most popular and their adaptation of the New England style shows the earlier type. Regency has been growing in popularity over the past few years because of the cleanness and crisp formality of its line. And of course modern design has only begun to appear in this country during the past three years. The Virginia style shown opposite gives a charming effect. Georgian, at the top of the opposite page, is one of today's most popular styles. Study, too, the Greek Revival design at the bottom of the opposite page. This is a modern adaptation, much simplified, but still following the general outlines of the less pretentious houses in this style which flourished a hundred years ago. Second floor plans appear on pages 72 and 73.

COLONIAL. This is purely New England, with overhanging second story. Walls are whitewashed brick on the first floor and wood siding on the second. The roof may be of slate or shingles. Two-car garage.



GEORGIAN. Common brick veneer is used for the walls of this Georgian house and left in its natural color. There is an entrance of iron or wood and copper roof. A brick wall shields the grounds from the street.

VIRGINIA. Like the Georgian house, this one is of natural common brick veneer. The porch and garage have wood columns and arches and there is flush siding between the arches and on the garage. Wood is used for exterior trim.

GREEK REVIVAL. Although the architects have given modern touches to this Greek Revival pattern, it follows the type in feeling. Walls are of wood siding and trim is wood also. There are horizontal muntins in the windows.

MARY DEPUTY LAMSON, LANDSCAPE ARCH.

Unless you have built a swimming pool it is one of those mysteries which few people know about. You will be told that it is a luxury no one but a millionaire can afford; you will be assured that anyone can have a good-sized pool for very little. This article will give you the facts in the case—as many of them as can be told in general. The illustrations show three charming pools, beautifully situated in settings to which they add much charm.

SIX FACTORS determine the cost of a swimming pool: 1. The type of site on which it is to be placed. 2. The size and design. 3. The water supply. 4. The extent to which purifying the water will be carried. 5. Local prices of materials and labor. 6. How elaborately you wish to finish the pool itself and its setting. In a sense, it is a luxury item. On the other hand it is by no means outside the reach of a family with a moderate income.

The least expensive shape is the rectangle. The smallest practical size for real swimming is 20′ x 40′. A pool 16′ x 30′ is large enough for a few good strokes and for diving. A pool smaller than this comes into the "plunge" class. A plunge for diving may be as small as 20′ x 9′ and 7½′, or better, 8½′ deep. A plunge of this size of reinforced concrete can be built for around $1,000.

The making of a pool is not a job for the handy man or even for the local mason. It requires the services of one skilled and experienced in this kind of work, for unless the pool is properly constructed to withstand weather, pressure and heaving of the earth, and, if at the ocean's edge, the waves, and unless it has an adequate supply of good clean water, it is a colossal extravagance. The services of a good architect or landscape architect who will properly place it and relate it to (*Continued on page* 65)

RICHARD AVERILL SMITH

RUTH DEAN, LANDSCAPE ARCHITECT

FACTS AND FIGURES ON

SWIMMING POOLS

THE ARCHITECT'S DAUGHTER BUILDS A HOUSE

by FRAZIER FORMAN PETERS

EDITOR'S NOTE:

This is the first of three installments which will carry you through the entire experience of building a house. The architect and his daughter correspond upon choosing a proper site, how the adventure should be financed, the type of house which best suits the family, its plan, and the equipment which they decide upon to make it run smoothly.

600 E. 85 St.,
New York City
Feb. 2, 1936

Father dear:

I am inclosing some poppy seeds from Tom's grandmother's place in Lenox. I wish you would plant them and take good care of their progeny. I may be back for them in the dim, distant future.

I grow more envious of your garden daily. I do hope that some day it will be possible for Tom and me to have a place of our own—to say nothing of David! His four-year-old expansiveness doesn't quite fit into this apartment.

Love to you and Mother,

Ann

Sequoia, Cal.
Feb. 7, 1936

My dear girl:

Don't be envious of my garden—go get one of your own. There is no need, you know, to wait until you are old and feeble like your Mother and myself. It is much easier to weed while you are young and supple.

Dad

Feb. 11, 1936

Father dear:

Why do you send such exasperating little notes about gardens? You know as well as I do that it will be a long time before we shall be able to afford our own home.

I have never talked finances with you before because, with your old-fashioned pre-depression ideas of salaries, you might think Tom rather slow on his feet, whereas I am terribly proud of what we have accomplished and don't care whether he makes another cent.

We have learned how to be comfortable and happy on what we have. A home of our own would be a nice addition, but to gain it, we should have to risk upsetting the nice balance in our lives we have managed to achieve.

Tom's salary right now is $4,000. In addition to this he got about $1,200 in bonuses and extra commissions last year. Not much and yet in the five years we have been married we have somehow managed to put away $3,257.48.

Not bad for beginners, is it? In the black and with a husky four-year-old boy.

Affectionately,

Ann

HELEN JAMIESON HALL

Feb. 15, 1936

My dear daughter:

Nobody could be prouder of you "depression couples" than I am, and yet I cannot see why it wouldn't increase—not decrease—your security to own or build your own place.

My figures show that a man with a steady job should be able to build a house costing 2.4 times his annual income. By this formula you and Tom should be able to swing a $9,600 home with no extra effort and without regard to the uncertain item of bonuses.

Dad

Feb. 19, 1936

Dear Dad:

Your last letter to Ann rather startled me. I know that Ann and I have enough to build a house—and probably one costing a lot more than $9,600. But what then? Could we hold it? And if another depression comes along and we lose it—where should we be? I'll be very interested in hearing your arguments!

Tom

Feb. 24, 1936

My dear Tom:

If another depression comes, what will you do in your present situation? If you lose your job, will you move Ann and David onto the street and take up light housekeeping in an ash can? They tell me it isn't too comfortable and I don't believe you'd like it—I don't believe you'd do it.

No, sir—you will stay right where you are and pay rent to the landlord until your savings are gone, and you will do this cheerfully because you will reason that that is the very thing for which the saving was created.

When I recommend your building, I am advising you, in the interest of security, to become your own landlord. And what's more I am prepared to show you how you can do this and spend no more than your present rent, plus a part of your present and future savings.

If you don't think it would simplify matters in the next depression to be writing rent checks payable to yourself, then I've run out of arguments!

Dad

Feb. 29, 1936

Father darling:

Maybe you and I had better talk alone in the corner.

You see Tom and I have a system. Tom makes all the major decisions. For instance, he decides whether we shall buy a Ford or a Chevrolet or a Plymouth—he sees all three.

I make all the more trivial decisions—as, for instance, whether we can afford a car at all.

In other words I run the budget—spend the money and hang on to it. Tom gets it.

So go on—tell me more about this rent business, and how to pay out of income: I have always wanted to be a landlord.

Ann

(Continued on page 79)

FLOWERS

No theory here, but good, practical information upon plants which have proved happy in shade. Above is an old Maple in the dooryard of Evan Owen's Connecticut home. The center photograph shows an oval of perennials in the L. R. Keeffe garden, shaded by two Apple trees. A formal garden and breakfast terrace appears just beyond. Here again a Maple tree casts heavy shade. Home of Noble Foster Hoggson. The little garden at the extreme right of the opposite page is on the grounds of Joseph Wood Krutch's home. It has a southeast exposure, gets sun part of the day.

WHERE SHADOWS FALL

by MARGARET GOLDSMITH

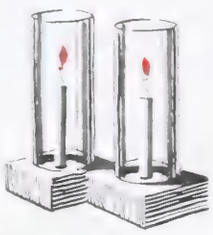
THE BEGINNER at gardening would be spared many mistakes if she knew what to plant under certain trees or how to lay out the garden in relation to whatever trees are on the grounds. One learns very soon that even grass grows skimpily under Elms, and that huge dooryard Maples present a real problem, while under solitary fruit trees certain shade-loving flowers seem to thrive. Many things enter into the solution of the problem. It can be taken for granted that trees such as Elms and Maples, which put out many feeding roots near the surface of the ground over a wide area, naturally absorb the moisture and goodness of the soil, while Apple trees, which have deeper roots, allow plants beneath them to benefit by the topsoil.

The chemical reaction on the soil, acid, alkaline or neutral, that is caused by the drip of rain off leaves or by the decay of fallen leaves on the ground, is also to be considered in selecting plants or shrubs for the vicinity of certain trees. Laurel, for instance, which requires a highly acid soil, consistently refuses to thrive under Maples, preferring Oaks or Pines as neighbors, while Rhododendrons, which do best in moderately acid soil, will grow under Maples as well as under Oaks and Hemlocks. Other factors entering into the problem of what to plant under trees are the hours of sunlight, if any, the drainage, the amount of moisture, and the exposure afforded in any given instance. You can take a fern happily ensconced in the leafmold of a second growth of woodland trees and plant it in good garden soil with the same kind of tree—perhaps Birch or Ironwood—as shade, and it will (*Continued on page 74*)

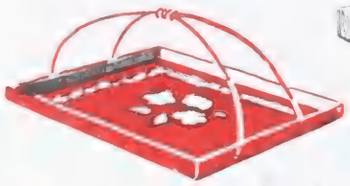
Salute to Summer

A mushroom-shaped umbrella comes from the Mayhew Shop.

White-painted wall bracket and flower pot from Lord and Taylor.



Twin hurricane lights. Pitt Petri.



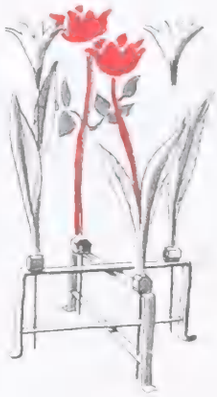
These tôle trays are for long cool drinks. From Lord and Taylor.

Summer house for your bird, made of wicker. W. & J. Sloane.

Tôle plant stand to put on a table, from Pitt Petri.

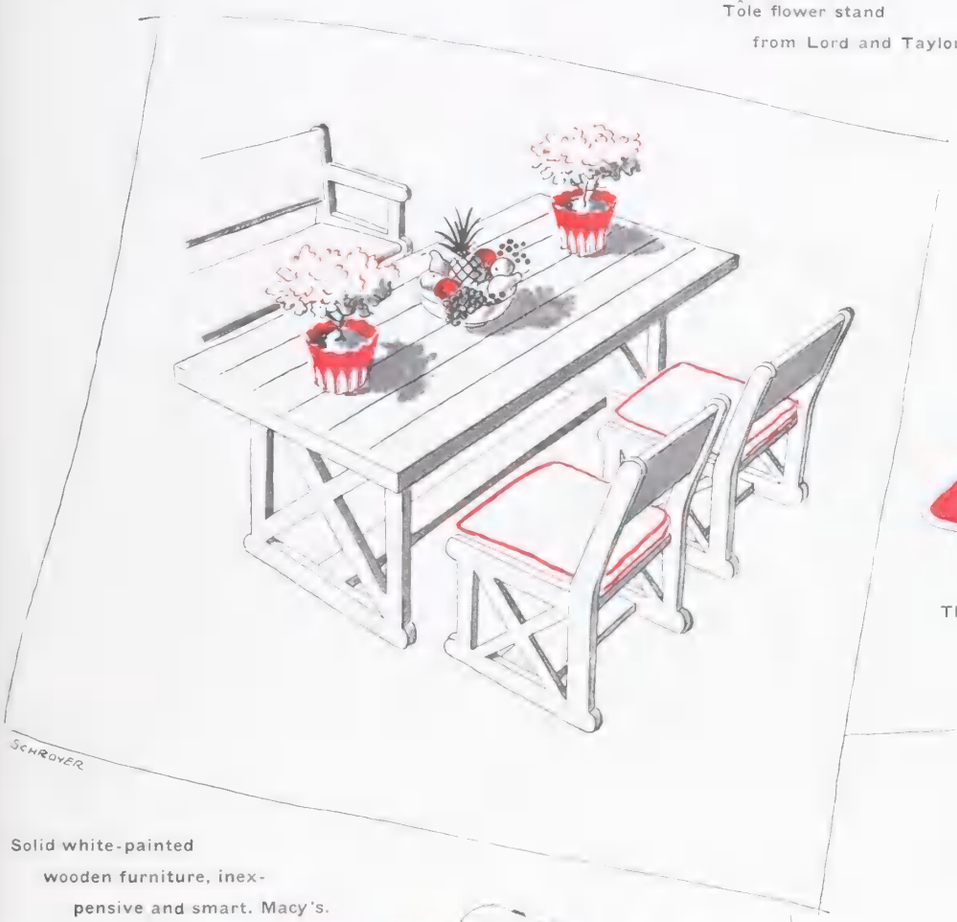
Wine bottles and glasses from Lewis and Conger. Glass salad bowl inside a wicker basket, and pair of salad servers. Pitt Petri.

A wicker wine basket
and condiment basket
for picnics. Pitt Petri.



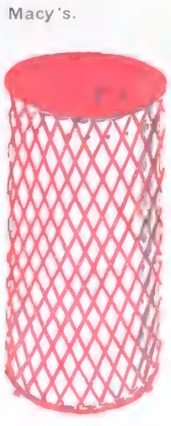
Garden spray—the water
comes out of metal flowers.
From W. & J. Sloane.

Tole flower stand
from Lord and Taylor.



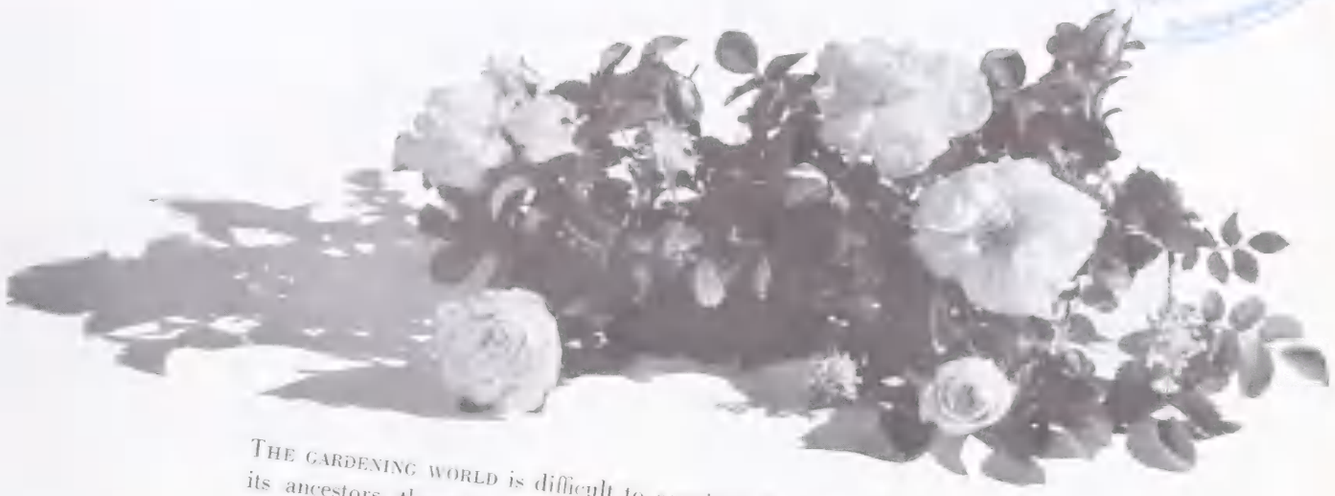
Solid white-painted
wooden furniture, inex-
pensive and smart. Macy's.

The other side of this
Permatex beach mattress
is plaid. Lewis & Conger.



Painted wire
laundry hampers.
Lewis and Conger.

Beverage set of Ginori
pottery, painted with fruit.
From B. Altman.



THE RUGOSAS GROW IN GRACE

by MRS. JAY CLARK, JR.

THE GARDENING WORLD is difficult to convince that even though a plant has erred in its ancestors, the wizardry of hybridizers may bring it to a state of grace. Three factors have long contributed to push the class of Rugosa Roses into the background: their robustness of growth, which made them unsuited to the usual treatments of the genus; the color and texture of the flowers, magenta-pink or paperish white; the manner of bloom placement on the stems, rendering them almost useless for picking purposes. For a century and a half they have been struggling against indifference. They are among the earliest introductions from the East, and came to Europe even before the epoch-making ancestor of the hybrid teas, *R. chinensis*. Carl Peter Thunberg, Swedish explorer and botanical author, may have brought the Rugosa himself from Japan where it is a common bush, extending also into eastern Siberia, the north of China and Kamchatka. He describes it in his "Flora Japonica" of 1784, the single white and red blooms with rough foliage, just as we know the original type today. Siebold, the German botanist, says in 1835 that the Rugosa Rose grows on sandhills by the seashore in the north of Japan, where it is called by the natives from the appearance of the hips, Hawa Nasu, the Shore Bringal, Anglo-Indian name of the fruit of the egg plant.

In 1805 the Empress Josephine had hedges of both the red and white varieties in the Malmaison garden, where they rubbed elbows with *R. spinosissima* from Scotland and *R. lucida* out of Virginia. The horticultural League of Nations had begun. About this time the descriptive epithet, Rugosa (wrinkled, referring to the rough foliage), seems to have been dropped and the regional one of Kamtchatica taken its place. Under this title Curtis describes the Rose in the "Botanical Magazine" of 1828, and Redouté paints its portrait in 1824. With another bewildering shift of nomenclature which acts as a red herring across the path (*Continued on page 96*)

On the opposite page you see the wild Rugosa Rose, native of Japan, Northern China, Siberia. On this page, four of the Rugosa hybrids which show how new form has been bred into this hardy Rose. At the top is the variety Agnes, copper and yellow, brought out in 1922. Above, Sir Thomas Lipton (1900). At the right, Mme. Charles Frederick Worth (1889) and Türkes Rugosa Sämling (1933). Upper photograph, Conger. Others, McFarland.

They are the preëminent background plants for the June and July border. these tall new hybrid Delphiniums. The photographs above show specimens of some. illustrating the thick. bushy spikes carried to a height of six and even eight feet. Colors are in shades of blue which range to lavender. purple and a rich. rosy mauve. These giants require no particular skill. are easily grown. and with proper care may bloom again in September.

DELPHINIUMS—BECAUSE THEY'RE BLUE

THE TIME-WORN idea that Delphiniums are difficult to raise has long since passed. With stronger and more vigorous types available, together with more careful cultivation, the average amateur can now grow Delphiniums as well as the commercial grower. There are a few simple rules, and if these are followed anyone can grow this popular perennial successfully. Usually people want to start out with named varieties and are disappointed because of the results obtained. For all practical purposes the mixed hybrids are more satisfactory for the average amateur, and there is always the chance of getting some outstanding color and type which has never before been seen.

Why are Delphiniums so popular? Ninety-five per cent of the answers to this question would be, "because they are blue." Undoubtedly that is the chief reason why they fill such an important place in all garden schemes, and no other color creates such a continual, unsatisfied demand. All other blue flowers sink into insignificance during June and July when the Delphinium reigns supreme, towering high its bold, handsome spikes. Through years of specializing in the raising of new varieties, growers have lifted the Delphinium from the status of an ordinary border plant to the first rank, with qualities in size, form, color and habit undreamed of a few years ago.

Although Delphiniums will give good results in almost any soil, I would say the type most suitable is a non-acid one (using litmus for this test—the blue turning to red gives proof of non-acidity), and of an ashlike consistency which would provide good drainage. Give them a good start in life. This begins with preparation of the soil in which the seeds are to be planted. You know, of course, that ordinary soil is often infected with fungi and harmful bacteria which attack seeds, often destroy fertility, or cause damping off of the seedlings after germination has taken place. The only way to prevent this is to use properly prepared soil. There is now on the market a balanced sterilized soil which is ideal for sowing seed of all kinds. (*Continued on page 78*)

by William C. Burkham

NOWHERE is there greater evidence of the amazing progress in plant breeding during the past decade than in the tall bearded Iris. So great has been the improvement in this group that there is hardly an Iris of ten years ago which would not suffer greatly in comparison with the magnificent varieties available today. By concentrating their efforts on this type, hybridizers both here and abroad have achieved new colors and shades, large size, and perfection of form to an extent not believed possible in these flowers only a few years ago.

AMBROSIA

Formerly the greater part of our new bearded Iris came from Europe, chiefly from Germany and France, and later also from England. While the French, and occasionally the English, still supply us with some of the finest novelties, most of the best new varieties are now being originated here in the United States. The breeding is being carried on intensively in all parts of the country, and is in the hands of a particularly capable group of workers who seem to be gifted with exceptional judgment of color and sense of beauty. Consequently, one is rarely disappointed with a new Iris even though bought, sight unseen, solely from catalogue descriptions.

Among the new colors found in the tall bearded Iris are salmon pinks, rose reds, brownish maroons, blackish purples, and a whole series of metallic hues, especially those of a coppery tone. Then there are now also many fine large pure whites, clear bright yellows, frosty light blues and lavenders, and a group of very charming new blends. It is the glistening translucent quality of these Iris that makes them even more beautiful than the Orchids. They are at their loveliest in the early morning and late afternoon when the sun, shining obliquely through the blossoms, lights them up like so many fairy lamps. On cloudy days they fascinate in a different way. It is then that the colors seem particularly intense and the great variety of their tones and shades becomes apparent.

No garden of today is complete without a few of these beautiful new tall bearded Iris. They are dependable and easy to grow, and make delightful subjects for the perennial border. Their wonderful blossoms are a fitting climax to the spring-flowering bulbs and plants, and their attractive sword-like leaves remain as a splendid foil for the flowers of the summer. Nothing can be more exquisite at blooming time than a section of the garden completely devoted to Iris where the varieties have been properly massed and grouped as to color and size.

When purchasing Iris it is far better to obtain one rhizome each of a few good varieties than any number of roots of older inferior sorts. A single rhizome will develop into a beautifully shaped clump in two or three years if undisturbed. For immediate effect, of course, it is desirable to plant three rhizomes of a kind to form a group. The best time for moving bearded Iris is during July and August, for by then the rhizomes will be (*Continued on page* 90)

FRIEDA MOHR

HELIOS

LADY PARAMOUNT

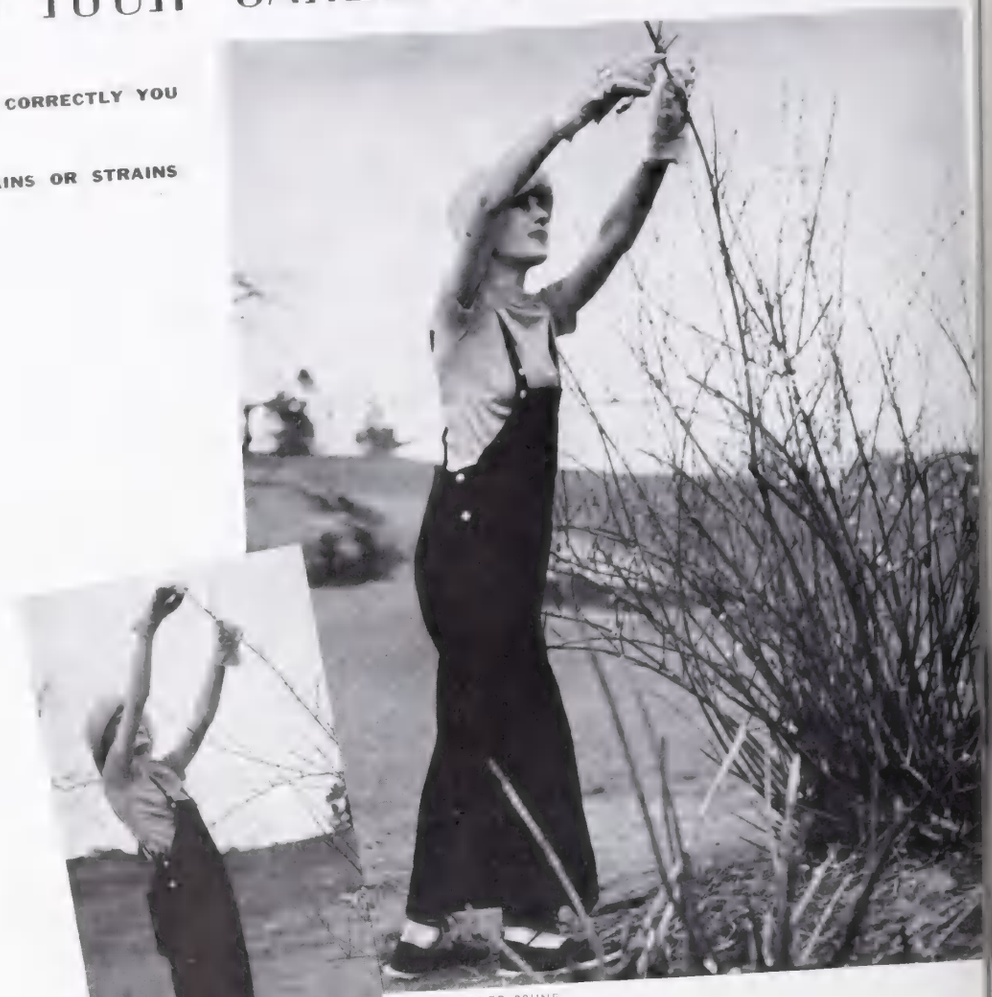
IRIS IN THE NEW SHADES

All these are tall bearded Iris, the fine new varieties which the hybridizers have been developing. The newer colors permit stunning combinations, utilizing the salmon pinks, rose reds, brownish maroons, blackish purples and brilliant metallic tones. Which varieties should you order? The author has given his own list of a hundred fine ones on page 91, divided according to colors and price range. Be sure you get the new ones, since they have been so vastly improved in recent years that their great beauty is worth the added expense. Those shown were photographed by the author in his own garden near New York.

by F. W. CASSEBEER

HOW DOES YOUR GARDENING GO?

IF YOU KNOW HOW TO WORK CORRECTLY YOU WILL BE WITHOUT ACHES, PAINS OR STRAINS



RIGHT WAY TO PRUNE

WRONG WAY

IN THE good old days, people kept in trim for gardening by scrubbing floors, washing clothes, lifting and carrying bundles, sweeping, climbing stairs, taking long walks, picking up the baby's rattle and kneeling for morning prayers. But we never indulge in these unfashionable activities any more, if we can help it; and as a consequence, every spring when we first throw ourselves into an orgy of gardening we get leg aches, arm aches, stiff necks, lame knees and a vast variety of backaches.

The gardening season comes suddenly upon you, with no gradual increase in activities so that your muscles may grow naturally limber or acquire tone until you are able to perform the heavier tasks easily. Yesterday you were idly looking at winter from your window. This morning it is spring, and a thousand tasks demand work, work, work. There are winter coverings to be removed from beds and borders (which calls on one set of muscles). There is planting to be done (and when you are bending over that calls upon another). There are walls to be mended or stones to be lifted from spots where you are planning new developments this year (and you'll find another set of muscles working—and tiring).

No athletic game seems exactly designed to fit one for gardening. It may afford practice in a few of the movements a gardener has to make, but only a few, for gardening is really not to be compared with a swift game in competition with a wary opponent. In gardening your opponent is nature, which works slowly but surely. Your best plan is to build up endurance and strength for a long match that is never ended: and there are several ways to do this. One is to practice a few simple exercises which will keep you limber. And another and most important way is to work *right*—to garden so that your back is spared undue strain, and your body is rested even while it is working. There are also various tools to help make hard work easy: and for the fastidious young woman who cannot bear broken nails, sallow. (*Continued on page* 83)

RIGHT WAY TO RAKE

WRONG WAY

RIGHT WAY TO LIFT A WEIGHT

WRONG WAY

LEFT TO RIGHT: THE FIRST TWO [illegible] RELAX THE SHOULDERS. THIRD, BODY-LIFTING EXERCISE. FOURTH, LIMBERING KNEES AND HIPS.

EMELIE DANIELSON

Seen in the papers

Believe it or not, all these things are made of paper: Top, doilies with gay plaid or polka-dotted borders. Below them, picnic plates banded in color. Right, guest towels. Below, cups with handles. All from Dennison's. The two candlesticks and centerpiece of green leaves from Personality Decorating. Also the valance and tie-back. Polka-dotted cups and napkins, and big table-cloth, Bloomingdale. Striped washable mat, McCutcheon.

THIRTY MINUTES TO COOK

PROGRAM FOR THE LAZY LIFE IN COUNTRY KITCHENS

SHEILA HIBBEN

IT IS JUST about this time that several snags are becoming visible in the smooth-running summer you had planned for yourself when you rented that house in the deep, deep country. How ideally remote it seemed from railway and bus lines! But—come to think of it—how odd that the renting agent, who was as busy pointing out things as a grade-crossing sign post, neglected to point out that it was equally removed from cooks, or even from that condescending and completely misnamed New Englander—the accommodator.

The house is charming, the view magnificent, but—you might as well face it—you have got to cook the family's dinner, and unless you are a very clever planner, you will be at the job just when your valley, or your mountain, or your sea is at its sunset best. There are several ways of coping successfully with the problem. The most all-round satisfactory way, I think, is not to commit yourself definitely to any hard and fast plan of action, but to alternate your menus with dishes taking less than thirty-five minutes to prepare, and more elaborate concoctions which can be slow-cooked, and which, like extra good children, can be trusted to take care of themselves once they have been started off in the right way.

The most important thing for city cooks in country kitchens to have by them, after all, is a certain inventiveness, which enables them to adapt a recipe that is easy enough to follow in New York, where practically every ingredient in the world is within telephone call, to a Maine farmhouse, where there may be some of this, or some of that, but where there is certainly not going to be some of both. In using these recipes, therefore, don't take them too literally. Most of them have been evolved by necessity, and are accustomed to rough treatment. You will be able to leave out one thing or substitute another without any serious damage to the dish. Many a culinary masterpiece has been invented just because a determined cook decided to go through with a recipe, no ingredient for which was available.

Let's begin, then, with those blessed dishes which can be left to themselves, except for a few minutes at the beginning and the end of their cooking. Here is an adaptation of a *poulet Provençale* which has been so changed about, however, that few inhabitants of Provence would recognize it.

POULET (APPROXIMATELY) PROVENÇALE

1 young chicken
4 tomatoes (peeled)
1 onion
½ clove garlic
1 tablespoon salad oil
2 egg yolks
2 tablespoons soup stock
½ coffeespoon curry powder
salt and pepper

Slice the onion in rounds, fry in the oil, and just as it begins to brown add finely chopped garlic, tomatoes and the chicken, which has been disjointed as for frying and rubbed with salt and pepper. Put all into a baking dish, seeing that the tomatoes remain on top of the pieces of chicken, and cover closely. Cook in a moderate oven 1¾ hours. Just before serving, beat up the egg yolks with the soup stock and curry powder and add to the sauce of the chicken. Let bubble up once and serve in the dish in which cooked. This is not meant to be a curry dish, and the curry flavor should not be distinguishable. Rice is the indicated accompaniment, and as the tomatoes form a green vegetable only a sweet dish of berries or peaches and cream is needed to make this a complete meal.

CHICKEN WITH CREAM

1 young chicken (cut as for frying)
⅓ cup butter
1 onion
1 bunch carrots
2 teaspoons flour
1 cup thin cream
1 teaspoon soy sauce
salt and pepper
2 tablespoons water

Melt the butter in a heavy pot, add sliced onion, water and pieces of chicken which have been rubbed with salt and pepper. Finally add carrots which have been peeled and cut in quarters lengthwise. Cover pot with an inverted pan, weighting it down with a flatiron to keep in all the steam. Cook over a very low fire until the chicken is tender. Add cream to the flour until smooth, season with soy sauce, and pour over the simmering chicken. Stir well and let boil up once with the pot uncovered. Arrange the pieces of chicken in the center of a hot platter, surrounding them by the carrots, with sauce poured over all. Whole grain hominy (samp) which comes in cans goes well with this chicken and carrot dish. The hominy should be washed in hot water, boiled for five or ten minutes in salt water, and served in a hot bowl with butter tossed through it.

STRING BEANS BOILED WITH BACON

This is an old vulgarian which all the same when served with a tomato salad and any kind of hot corn bread is a heavenly meal in itself.

Remove the rind from a piece of fat bacon weighing about half a pound. Put in a large covered saucepan half full of cold water, and boil gently for two hours. Cut two pounds of string beans lengthwise in three pieces. Put them in a saucepan, cover with boiling water, add ¼ coffeespoonful of soda, and boil, covered, for three minutes. Drain and put the beans into the saucepan with the boiling bacon; add salt and continue cooking for 18 minutes. Mound the beans in a hot vegetable dish and arrange the bacon on top, having cut it in rather thick slices.

Here now comes a dish which may be begun early in the day (at any time when you do other kitchen chores) and left to finish by itself the last hour before dinner.

DUCK BOURGEOISE

1 duck
4 small white turnips
6 young carrots
1 small white onions
1 cup claret
2 teaspoons butter
1 teaspoon flour
salt and pepper

Rub duck all over with salt and pepper, put in a drip- (*Continued on page 86*)

The paved terrace for summer lunches —

Lazy man's garden —

The house from the road —

Album of a peaceful place

SQUIRE HAZEN'S HOUSE RESTORED TO ITS ORIGINAL BEAUTY

In 1780, the dashing Squire Hazen built Highfield, near Washington, Connecticut. Today the house is owned by Mrs. Richard H. Dana. Records of Revolutionary times speak eloquently of Elijah Hazen's patriotism, but at Highfield one feels him rather as a peace-loving colonial, with a taste for fine architecture and deep pride in the cultivation of his land.

The dignified, square-built house, to which numerous additions have been made, is partly screened from the country road by flowering shrubs and two giant Maples. An interesting architectural feature of the original dwelling is the slight overhang of the second story. This detail, which is characteristic of Early Colonial houses, serves to relieve the severe lines of the house. The single nine-foot-square chimney serves all the fireplaces in the main house. The original entrance was destroyed, but a beautiful Colonial doorway from the Nathan Smith (*Continued on page 98*)

The front door —

The living room —

The dining room —

RICHARD AVERILL SMITH

YOU AND YOUR BACKGROUND

I KNOW a bride who is tall, blonde and statuesque. In the daytime she wears tweedy sports clothes in deep browns, and in the evening she loves long, svelte gowns in shiny black and earrings that splash all over her handsome shoulders. And—would you believe it?—she is furnishing her new home with spindly, delicate furniture upholstered in brocades and satins!

In a modern setting with fairly substantial furniture, and masses of such colors as brown and beige this lovely lady might move like a queen. But every time she sits down on one of those delicate French chairs she is going to look out of place.

Going to the other extreme, I know a dainty little bride, also blonde, but most petite, with fragile, Dresden-china features and fluffy hair. The heaviest thing I ever saw her wear was a two-piece suit of Delft blue bouclé. But, so help me, after twenty years of self-indulgence, she developed a sudden practical streak when she furnished her first apartment. The davenport in her living room is dark red, rough textured material. There is a massive club chair in some woolly fabric that is green in a dark, noncommittal sort of way. And there is an open-arm chair that looks big enough for a heavyweight. The whole room seems to be going through the floor with its weight.

With off-white so popular and grays and yellows so smart, and reproduction furniture so inexpensive, it does seem a pity.

On the other hand, I know a bride with cornflower eyes and soft brown hair who is doing her house in gradations of blue and gray with accents of Italian red and accessories of white. This wise one will move against a background that is entirely suited to her serene and tidy personality. . . . And what sort of furniture has she chosen? Chippendale sofa, eighteenth century tables, mahogany chests, a mirror with a carved gilt frame, appropriate accessories as urn-shaped lamps, crystal lustre, things not too heavy, never too "dated." And just as she has varied the usual scheme of red, white and blue, she has lightened and brightened the usual effect of heaviness by preferring the plainer pieces of the period, and by selecting wallpapers for their airiness as well as for their authenticity.

Then there is the selfish bride. Did you ever meet her? She is the sort of person who paints the walls sage green and upholsters all the furniture in bone-white because her eyes are jet black and her skin is as white as milk: she ignores the fact that her husband has three cocker spaniels and a wire-haired terrier, that he likes to walk in the rain, and that he insists upon putting his feet on things.

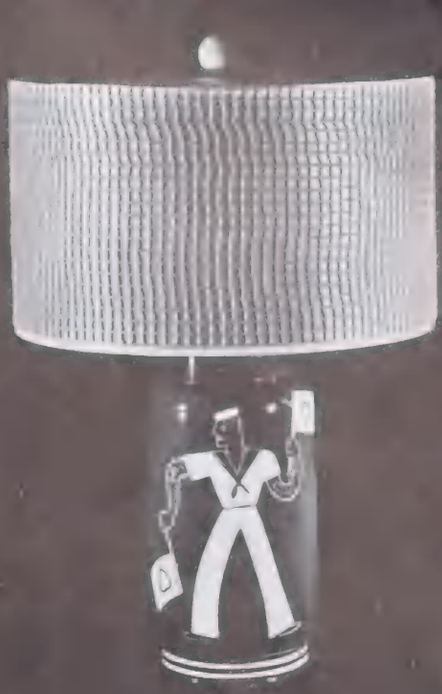
And that is too bad because she might have done wonderful things with burgundy, beige and chartreuse or eggplant, green and off-white that would have been as becoming to her husband's rustic habits as to herself.

AND what about the antique-fanatic? There is always a bride somewhere who thinks it would be fun to make a dressing table out of Granny's old wash-stand, and who searches the second-hand stores for hidden treasures to be picked up for a song! If you have a real flair for that sort of thing and recognize honest antiques when you meet them, then go ahead. *But* it takes patience, time and endless scouting really to know and acquire antiques. And even then the fact that a four-poster bed with pineapple carving is a good buy doesn't mean that it will look well in a small bedroom. And not even your dearest friend likes to sit up like an old-fashioned tin-type, on a Victorian horsehair sofa, just because it is a rare piece. Plain sofas, wing chairs, and "adaptations" will rub elbows most amicably with your antiques if you upholster or slip-cover them in appropriate fabrics.

For the New England bride who buys an old farm house and does it over with perky wallpapers and pine, antiques are logical indeed, but the city bride with a tiny modern apartment should think twice (*Continued on page* 83)

by GYPSIE DYSERT BENNETT

LIGHT AND SHADE



Sport motifs on lamps for masculine rooms, by Waylande Gregory. Above, a tennis player cut in white on terra cotta porcelain. A tennis net covers the shade. Center, polo-player on smoky gray porcelain. The shade is natural. Above right, a sailor in white wig-wags on a marine blue base.

Dashing animals, also designed by Waylande Gregory, for gay lamps. Lower left, a giraffe on lemon suède-finished porcelain. Green wool grass grows on the shade. Center below, painted ponies with wool tails curvet on the shade. Lower right, gray and white zebra on gray and white striped base.

EMELIE DANIELSON

Complete costs and plans
will be found on page 71

BOATHOUSES

MINIMUM. At the top of the page is the simplest type of boathouse for a lake, of frame construction on wood or concrete piles. A walk leads from shore to the upper deck (covered with an awning stretched on ordinary pipes). Steps give easy access to the water level. All these boathouse designs are by J. Floyd Yewell.

LOG CABIN. For a week-end cottage on a lake, the boathouse becomes a part of the cabin itself. Living quarters are arranged to give maximum convenience, and there is plenty of room to store canoes, rowboats, a small powerboat and fishing equipment. Space is also provided for a large, comfortable work shop.

TIDEWATER. At the top of the opposite page is a practical design for tidewater conditions, where elements are more severe than on a lake. It is separated from the shore and reached by a walk erected on piles. The frame structure is built on rock far enough above high tide for a bridge to cross over the boat inside.

MODERN. Another week-end house which combines boathouse and simple living quarters appears in the center of the page opposite. It is built of concrete block finished with stucco, and has storage space for canoes, small boats and a power-boat. The living quarters provide living room, bedroom, bath and kitchen.

PAVILION. A more simple design for tidewater is shown at the bottom of the opposite page. A floating platform within the storage room takes care of the rise and fall of the tide, and there is a float outside for swimming. The frame pavilion is covered over and latticed to afford reasonable protection from rain.

ACTICAL
RDENER

FOR JUNE THE PRACTICAL GARDENER TELLS YOU:

HOW TO MAKE A GOOD LAWN OR IMPROVE AN OLD ONE

PLANTS TO SELECT FOR EDGING BEDS, WALKS, BORDERS

NEWS OF THE GARDENING WORLD IN THE JUNE SCRAPBOOK

HOW TO MAKE

A Good Lawn

by MORRIS A. HALL

Good lawns are no accident: they are built. Knowing *what* to do and *how* to do it plus watchful care are the requisites. And it is the foundation which is of chief importance. If the ground has been prepared properly in the beginning you have avoided three quarters of your future troubles. Making a good lawn means following the logical steps listed at the bottom of the opposite column. Study the drawing which illustrates these successive steps in graphic and easily understood form.

Starting with the bare ground, hummocky and bleak looking, your first considerations are grading and drainage. To have a beautiful stretch of lawn the ground must be made as level as possible in the first place and low spots taken out as they develop. Proper drainage goes hand in hand with grading. "Well-drained" and "level" are not contradictions. This is particularly true with adequate under-drainage, which is accomplished by putting in a layer of sand or sand and fine gravel, and covering this to a depth of six inches with good soil and fertilizer. When the lawn must lie at a noticeable slope, make it continuous. After that the drainage problem will take care of itself.

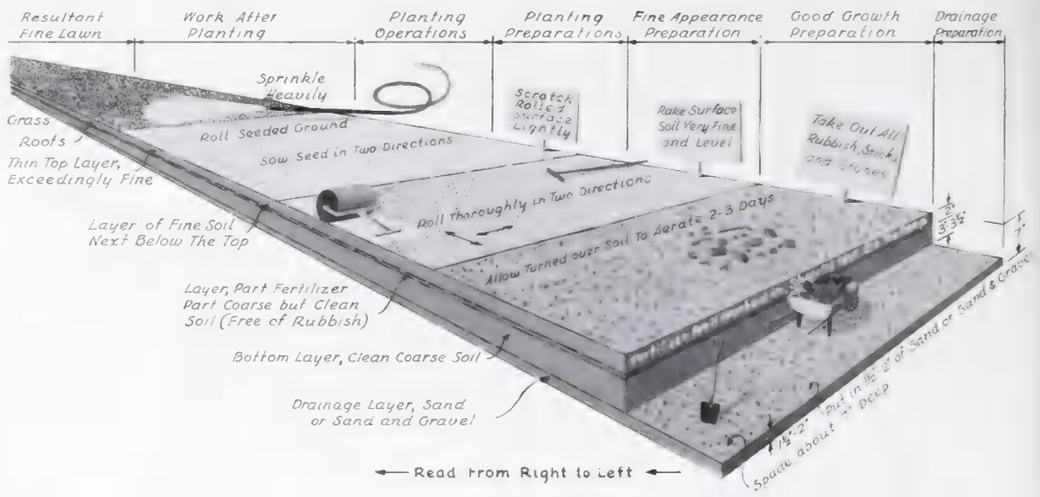
After the rough grading is finished, the soil is well spaded and given several days to aërate—that is, left for the air to seep through it. It is then broken very fine, leveled again, and is now ready for the fertilizer. Turn the soil over to cover the fertilizer, work it in, rake the ground level again and roll it. The finer you pulverize and the smoother you rake, the better lawn you will have.

Learn about fertilizers before you begin to apply them. They contain three elements: nitrogen, which produces foliage, phosphorus, which makes more and bigger flowers, and potash, which produces fruit and seeds. The first and last of these are needed for grass. Therefore, popular fertilizers containing a 4-12-4 mixture (4 parts nitrogen, 12 parts phosphoric acid, 4 parts potash) leave something to be desired for growing grass because they carry an excess of the least needed element. Nitrogen comes from decayed organic matter (horse, cow or chicken manure). Potash is inorganic, usually sulphate of potash. Wood ash, a common form saved from the fireplace in many homes, has low fertilizer content (one per cent or less).

You are now ready to sow the seed. In a day or two after you have finished applying your fertilizer and working it in, when rain is predicted, rake the surface lightly and seed. Spread the seed two ways: north-south, then east-west, to achieve an even distribution. Use one pound of seed to 300 square feet each time. Buy extra seed to be sure you will have some left over for emergencies later. And be sure to buy the best. The more thoroughly the seedsman has gone over his seed to remove the seeds of weeds, the more he must charge. Do not begrudge an extra fifteen cents a pound. An extra $5 and even more will come back in quicker and more even germination and lack of weeds. I remember a new lawn made by the professional contractor for a house which cost the eventual owner $63 the second summer. Two men on hands and knees spent almost a week taking out the weeds. Cleaner, purer seed would have avoided this, saved a season's work of repatching, re-seeding and adding top soil over the cut-up lawn.

Choice of seed depends on the quantity and quality of the shade from trees and buildings around your lawn. It is equally dependent upon the lawn's position relative to the sun and the emphasis you put on trees and shade on the one hand and fine lawn on the other. You cannot have dense shade and a grand lawn in the same place.

Special shady-place seed is ordinary seed with additions of the seed of grasses that will grow in partial shade. *No grass will grow in total shade.* Some kinds grow in heavy partial shade, but not very rapidly, strongly (*Continued on page 74*)



TWENTY-TWO STEPS IN MAKING A FINE LAWN

1. Provide proper drainage, preferably under-drainage.
2. Level off.
3. Spade deeply.
4. Allow spaded soil to aërate.
5. Break up aërated spaded soil.
6. Add fertilizer.
7. Turn fertilizer under and work in.
8. Rake level a third time.
9. Roll.
10. Scratch or loosen surface.
11. Sow seed.
12. Cover or partly cover seed.
13. Roll a second time.
14. Wet rolled seeded surface.
15. Fill low spots with top soil.
16. Roll down high spots.
17. Cut regularly, starting two weeks after seeding.
18. Roll frequently.
19. Continue filling low spots.
20. Keep free of weeds.
21. Water generously in dry weather.
22. Give seasonal top dressings.

Edgings

FOR BEDS AND BORDERS

HARRY G. HEALY

Creeping plants make an effective informal edging for the border at the top of the page, spilling out over the flagstone walk. Below it is a pool encircled by a loop of turf inside which is sweet Alyssum with polyantha Roses next to the coping. The center picture shows an edging of dwarf Box. At the left, Ferns are edged with Violets which bring spots of purple along the walk in spring and keep green foliage afterward. Just below, a formal balustrade is edged with white sweet Alyssum contrasting with the red of a small Begonia. Color plays an important part in selecting the edging not only for the color of blooms, but also with the green in mind which will remain after the season has passed.

June Garden

DRYING BULB FOLIAGE. The leaves, large and small, of all bulbs cannot be removed until they show by yellowing that the goodness they carry has gone down into the bulb as vitality for next year's performance. If the foliage is cut before this stage is reached, damage ensues. Yet the flopping spears wreak havoc with the garden's good looks, and some sort of procedure is needed. The easiest means of camouflage is to braid the spears of the narrow leaved types: Crocus, Grape Hyacinths, Narcissus, and peg the plaited length down to the ground where it is flat and inconspicuous and yet receiving enough heat and light to ripen properly. Another method is to gather the bunch together and knot it after the fashion of the days when there were horses and their tails had to be kept neat! Tulips are too thick to treat in such manner, but they may be fastened to the ground by small wire wickets which will hold them firmly in place and prevent the foliage sprawling over adjacent growths. It is a pleasant custom to scatter the annuals, preferably in seedling form, among the disappearing bulbs, but this is more successful in theory than practice, as the little plants seldom attain size quickly enough to provide much screen. As soon as each bulb leaf or spear yellows and dries enough to pull off easily, remove it.

DELPHINIUMS. During the growing season of these plants they must be supplied with extra feedings necessary to maintain vigorous growth without overstimulation, hence there should not be too high a ration of nitrogen. There is an organic Delphinium food, *Delrosa*, which is very satisfactory. This should be provided in spring when the flowering spikes are well up, and once again when the flower spikes rise for the second blooming. This second feeding is to return the nutriment taken away by cutting down the foliage and stalks. Do not feed after the first of August. Provide a plentiful supply of water, especially in the spring or during drought. Thin the flowering stalks to four or five in number when they have attained a height of a few inches. As they do not like heat, in the South use the hardier and more dwarf Belladonna varieties and plant where they can have some shade. Lime the soil to destroy fungus troubles. *Delrosa* is obtained from R. B. L. Fleming, Blue Ridge Summit, Pa.

GOLDENROD. The hay fever ban under which Goldenrods suffered for years has been completely removed as the consequence of scientific research for the true causes of the complaint. This may bring these adaptable perennials from the roadsides into the honorable position they hold with garden plants in all other countries but the one where they are the most prolific. There are at least sixty native species in the United States, which, under very moderate cultivation, improve their fine foliage and handsome flowers. They bloom continually from July to November and have a pictorial qualification for garden purposes. The family of Solidago has been too long neglected.

STAKING. This is a garden operation that usually approximates the stolen horse and empty stable. It should be done before any need of it is obvious, so that the plant will have the guidance of the support while growing. June 1 is none too early to begin using first short stakes and then replacing them by longer ones. Anything in the plant line over 18″ high requires assistance to grow to a straight and graceful old age, and staking cannot be done once and for all. It should be a weekly task through the growing season. Three lengths are useful: 18″ Japanese bamboo canes, usually green; 3′ wire stakes, and stout green wooden stakes, tapering, either round or square, 6′ or 6½′ tall. The first two can be used vertically, three in the form of a triangle, or diagonally across the stems at a 45° angle. Use soft twine for tying, raffia or Richard's Green Tape in 250 yard rolls. Never have the stakes tower over the foliage: when one is used, place it at the side and not in the middle. Twist the tape around the stake, then pass it gently around the plant, allowing room for freedom and growth, and retie to the support. For a clump use three stakes, placed just

Scrapbook

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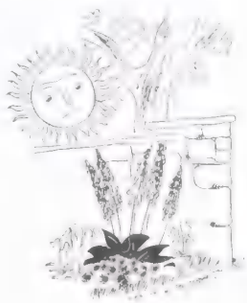
at the edge of the clump. Twist the tape around each stake in turn and pass it around the outside of the plant. Tie the tape to the stake, never to the plant.

PERENNIALS. *Early dividing:* The perennials that have given early bloom need treatment now. Jacob's Ladder or *Polemonium reptans* and Anchusa are examples of this class. Dig up the former as soon as it is through blooming, divide it and reset in rows in the vegetable garden or some corner. Here it will make new clumps to reset in the fall in the borders where they are to bloom next year. Dig up the scraggly Anchusa, break up the roots into pieces four inches long, and sow in a trench in the seed garden. Mulch with grass clippings or peat moss and keep moist, and in August there will be a crop of many short-rooted, easily transplanted, healthy plants ready to go back into their permanent positions. This procedure is valid for all perennials through their early bloom.

WATERLILIES. During the season Lilies in small containers will need food, especially the tropical varieties. In preparing the soil the best agent is well rotted cow manure, one part to two of soil. Of the commercial fertilizers, blood meal or flour is good for all aquatic plants. To feed planted specimens put a small amount of the flour in a paper sack and poke it under the roots of the Lily. For hardy Lilies which have remained in the pool, dig blood flour into the soil of the containers. Bone meal is satisfactory but slower. Never use any form of lime. In planting tropical Lilies a useful container is a bushel basket obtained at the grocery store. It holds just the right amount of soil for the Lily, is easily handled by means of the wire handles, and can be discarded at the end of the season, as few tropical Lilies are satisfactorily carried over.

SHADE. If the garden has the advantage of trees or nooks protected by adjoining walls, there will be parts of it which will have sunshine only part of the time, and in which plants chosen for the situation alone will succeed. The soil is usually heavy and clayey; lighten it with wood ashes, lime and brick rubble, strawy manure. Fertilize with basic compounds. All this will improve its mechanical condition. Use such shady spots for these vines: Bittersweet; Actinidia; *Clematis paniculata;* Ivies; Silver Lace vine; plant the early spring bulbs except Tulips and Crocus; use for Lilies, *L. tigrinum, L. hansoni,* purple and white Martagon and the Japanese *L. speciosum,* rose and white. Let annuals alone; use many perennials as listed. Japanese anemones; *Campanulas latifolia* and *persicifolia;* Foxgloves; Spiræas, Goatsbeard, Japonica; Trollius; Doronicum; Lily-of-the-Valley; Hostas; Lupins; *Aconitum napellus;* Phlox; Meadowrue; Polemonium; Aquilegia; white Florentine Iris; *Primulas vulgaris* and *japonica*—these are really happy without full sun.



CUT FLOWERS. It has long been a popular idea that chemical substances put in the water help to keep the flowers in the container fresh over a longer period of time. The Brooklyn Botanic Garden, Brooklyn, N. Y., has made a series of experiments on the matter and the detailed findings are embodied in one of their pamphlets (sent by the Garden on request). The opinion reached points to the fact that none of the chemicals used, which included aspirin, quinine, salt, was effective in prolonging the life of the flower experimented upon. Charcoal in the water keeps it clear, but does not prolong the freshness of the bloom. Instead of calling in artificial aids, try the following directions: Remove any leaves which would be under the water; leave the blooms in a deep container filled with water in a cool room for several hours before you bring them into the living rooms; keep the air of the room cool; do not allow sun to shine on cut flowers.

NEW BOOKS.

"Pruning and Repairing of Trees, Shrubs and Ornamentals," by Victor H. Ries. Doubleday Doran, $1. Published March 20.

"Plant Welfare. Control of Pests and Diseases," by Victor H. Ries. Doubleday Doran, $1. Published April 3.

"Gardening with Peat Moss," by F. F. Rockwell. Revision of an earlier book. Bruce Humphries, Boston, $1.50.

"The Herbarist." Annual Publication of the Herb Society of America, 300 Massachusetts Avenue, Boston, Mass. $1.

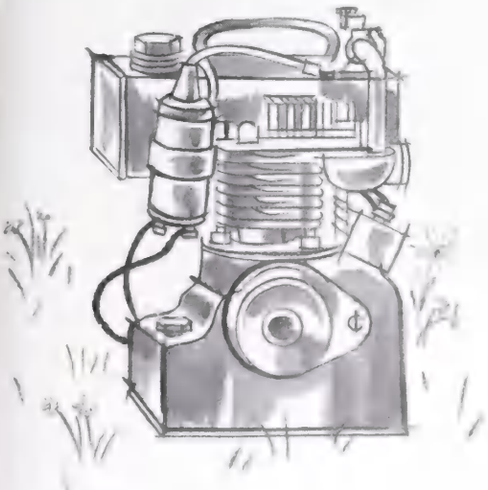
"Tropical Fish in Garden Pools," by Edward H. Perkins. DeLaMare, New York, $1.50.

"New Flower Arrangement," by Mrs. Walter Hine. Charles Scribner's Sons, $2.75.

MR. BEVERLEY NICHOLS is a young Englishman who understands gardens and writes engagingly about his own. These pictures of his house in Huntingdonshire perfectly illustrate his theories. He brings his garden indoors—straight into the whitewashed cottage room, with its blue-and-white curtains, its blue-and-white plates and its shiny white roosters. And he takes his living room outdoors—look opposite—where the sun shines on the golden-headed sunflowers, the white china pigeons and the brick garden wall, and shade falls on his white iron furniture in the courtyard.

Tenting tonight

THE CALL of the wild is exciting—but don't answer it until you're perfectly prepared to meet Nature on her own ground, as it were. Camping can be a thrilling experience, if you're well and intelligently equipped for it. But if you aren't, you're apt to be cold, hungry and uncomfortable. And even a sunset over a mountain lake has very few charms for the cold and hungry. There are a few simple facts that are easy to forget when you're at home—and hard to cope with when you're miles from civilization. One is the fact that reading in the evening is as much fun in the woods as in the city—and you need just as strong a light. Another is that ice is as necessary to food as fire. And a third is that you can't bring the boat to the landing nor get the car under the lean-to in total darkness. So here are some helps to happiness.



• Every camp needs a folding chair—or a lot of them—like the one at the top of the opposite page. This one is light but sturdy.

▪ The small stove, next to the chair, burns coal or wood, heats chilly rooms, and can be used as a cooking stove if necessary.

• If you're beyond the ice-man's route, the square chest below is a camp indispensable. It is a kerosene refrigerator, inexpensive to buy and easy to run, with two ice-trays and lots of room.

▪ The small lantern next to the refrigerator holds a candle inside and is conveniently collapsible when not in use. It folds flat.

▪ The Shipmate Fireplace (far left) is designed especially to heat the cabin of a boat, but it would add comfort to any camp—especially those which have not a fireplace in every room.

▪ The lantern beside it is run by an electric battery and gives a steady strong light—from above for indoors, and, if you use the spotlight, you can get through the darkest woods safely.

• The large lantern, in the middle of the group, would be perfect to light a dock or an entrance. It can also be hung from the ceiling. This burns gasoline and gives a good, bright light.

▪ The two-burner lamp with a shade and a steady base is fine to read by, and, although it burns kerosene, is wickless and clean.

▪ That inviting sleeping bag is inexpensive and as warm as a double blanket. It is covered with khaki cloth, with a zipper.

▪ The flat square bag, lower left, is an Egyptian water-bag—which means that the water keeps cool by evaporation. A picnic find.

▪ The knives and forks below it are of chromium, need no polish and will never tarnish, even when the woods are at their dampest.

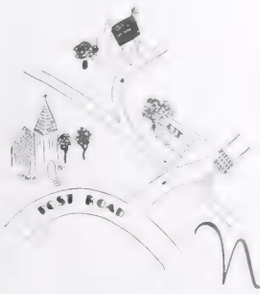
• The Coleman Camp Stove, at the bottom of the page, is big enough for two twelve-inch trout pans. If more need be said, it is portable, safe, easy to work and perfect for picnics.

▪ The impressive machine on this page is an inexpensive electric generator which will furnish light for your camp, run your radio, or supply any other electricity. (Its name is Little Joe.)

• All the camp equipment on these pages comes from Abercrombie and Fitch, except the two large lanterns, the lamp (center) and the knives and forks, all of which come from R. H. Macy.

AS A MAN LIVES

An apartment, decorated with simplicity and imagination by Modernage, for a man. The walls and the fireplace are both white, the rug claret red, the curtains claret corduroy. The sofa and chairs are black and eggshell. Over the white lacquer desk (below) is a picture by Boutet de Monvel: the one over the mantel is by Pruna, that over the bookcase by Elsie Danise Millon. The glass is Lalique, and the mantel figures are Staffordshire.



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Now that you've found the way~

A REPORT OF THE WEEK-END BETTERMENT ASSOCIATION

by SYLVIA FULLER

IF YOU WANT to come out for the week-end—to stay with us, at least—you have to belong to the W.B.A., the Week-end Betterment Association for the Permanent Relief of Hosts. I organized the association, because somebody had to make the world host-conscious. Things have been much better since.

I haven't always felt like this. There was a time when I was pretty hospitable. I used to put Petunias on people's dressing tables, and cigarettes and Ogden Nash beside the bed, and my five-dollar bath salts and the towels with the whales on them in the bathroom. I not only provided breakfast trays, but I had newspaper racks on them complete with papers.

I DIDN'T care, either, what trains people finally came out on; if I'd met all the morning ones, I'd hope that they might be on the two-ten and meet that, and when they turned up just before dinner with Bill somebody, who'd driven them down, I'd ask him to stay and pretend I didn't like broilers. I wouldn't even be temperamental about it when I came down in the morning and found Bill asleep on the sofa with a beard. I would mutter something, to reassure myself, about extra men being always handy, and ask him down week after next.

Neither did I mind sacrificing the family. If maternally minded people begged me to let the little ones sit up until eight and eat cocktail sausages, I just stayed home from the dance and held their heads. I was a doormat on the threshold of hospitality, with Welcome across my prostrate brow.

And, of course, people came out and came out . . . We ate rice pudding all week to pay for the enormous meals on Saturday and Sunday . . . Guest towels made the wash basket look like a covered wagon . . . Self-respecting servants shuddered at the very thought of us. But we were, or fancied we were, a very popular young couple.

Things might have gone on indefinitely like this if it hadn't been for Gertrude. Yes, we owe Gertrude a great debt; we are very grateful to her, and that makes some use for Gertrude.

Gertrude came out, and she came late, and she brought her dog, and she stayed until the middle of Monday morning, and she blew out a fuse pressing her collar, and she raided the icebox on Saturday night and drank up the baby's milk, but even that wasn't the last straw. It was the remark she made just before she stepped on the train.

"I like to come here," she said, "because I feel it's never any trouble for you."

I came back from the station and went straight to the shambles that had been my guest room. I sat down on the bed where she'd lingered only long enough to burn a hole in a monogrammed sheet, and cried bitterly, "Why should I do this? Are hostesses amoebae?"

Answering my own question, I decided that they are. Whoever heard of a hostess—or a host—as anything but a burnt offering? Historically, a host is always in his banquet hall being liberal with the mead or rushing eagerly out of his tent to offer the stranger his favorite stallion, and no particular credit to him, either. Currently, he hasn't been allowed to relax. Convention is still on the side of the guest. The shops are full of gadgets to lure and retain him, from day beds that turn into dormitories to cocktail glasses with his initials thereon; magazines feature little pieces anent the importance of suitcase rests and fruit on the bedside table.

I vowed suddenly I'd give up asking people. I'd be a hermit. I'd go proudly down in history as the Woman Who Felt Well on Monday Morning . . .

I basked blissfully in this thought for about ten minutes. Then I discarded it as cowardly and a bit impractical. Later in life, I reflected, when we settled down in our bifocals to long jolly evenings with the "Literary Digest," we might need friends; and anyway public opinion is all against solitary Sundays. People who prefer them are considered pretty queer; they are labeled intellectual snobs or misers.

NO, YOU can't avoid week-ends. So I decided to organize. If the great flood of misdirected energy unleashed over the world on Friday morning could be used in self-defense, I told myself, people wouldn't leave rings in the tub, at least not more than once.

It was thus, sitting on Gertrude's mangled bed, that I conceived the W.B.A.

It has been an enormous success, of course, with other victims of hospitality. Membership cards have gone out to everyone who has ever shown a (*Continued on page* 90)

AN ATLANTA HOUSE—
JAMES RIVER STYLE

EIGHT YEARS AGO this house was designed by Cooper and Cooper, Atlanta architects, upon the pattern of the old James River places. It was entirely remodeled a year ago by the present owner, Mr. W. L. Blackett who added the two wings. The house is of red brick with white trim and blinds painted in a box-wood green. The small formal garden shown opposite lies directly to the rear of the house. It is a green garden with accents of white and walks of brick and flagstone.

F. E. LEE

THE HIGH CEILINGED DRAWING ROOM, at the top of the page, has walls painted in old pink and draperies of ivory corded silk. The rug is aubergine in color. The fine pair of cherry consoles is Italian eighteenth century. The glimpse of the library shows one of the many handsome mantels, taken from an old Georgia plantation house. The hall, above right, displays excellent Georgian detail. The wall paper has a butter yellow background. Opposite page, Mrs. Blackett's bedroom with colors inspired by an old wall paper border, gold, oyster white and tearose. The furniture is Biedermeier fruitwood. Curtains, corn-colored taffeta. Mary Miller of Atlanta was the decorator.

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EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

Conducted by
ETHEL B. POWER

QUESTION 405: *Moisture collects on my windows and runs down, making it necessary to wipe them off several times a day. In extreme weather the water freezes on the inside and, of course, adds to the trouble which is already bad enough. Weatherstripping has failed to remedy the situation. With an outside temperature of 35° to 50° things are better. What I cannot understand is why cold or warm weather makes any difference when the temperature on the inside is always the same. Can you tell me what to do to eliminate it?*

ANSWER: Window glass offers as little resistance to the passage of cold as any material in a house, and the condition you describe is due to this fact. The glass takes its temperature from the cold air outside and as the warm moist air inside comes in contact with the cold glass it condenses, and, if the glass is cold enough, even freezes. You often see this happening on the outside of a glass or pitcher containing a very cold liquid. It frequently occurs on basement walls, where it is misinterpreted as evidence of a leaking wall. It will also occur in rooms above the basement if the walls are cold enough and it is for this reason that in a cold climate good building practice requires an air space, obtained by furring strips, between masonry walls and plaster. The remedy in your case is either reduction in the moisture content of the air or prevention of its coming in contact with the cold glass. This latter is accomplished by double-pane glass with air space between, which will eliminate the difficulty in large measure. The alternative of reducing the moisture content is done, if you have humidifying equipment, by setting the controls to reduce the amount of moisture put into the air when it is well below freezing outside. If you haven't an air conditioning system, getting a complete change of air by throwing all the windows in the room wide open for a few minutes at intervals will reduce the moisture. Your weatherstripping, by reducing leakage and as a result the amount of air change, is apt to increase rather than decrease the difficulty which you have experienced.

QUESTION 406: *I am surprised to and distressed to find moths in clothes which I had stored in a cedar-lined closet. Why is this? I thought cedar killed moths and that a cedar-lined closet was insurance against them.*

ANSWER: It is true that the persistent characteristic odor of red cedar, if strong enough, will protect clothing against moths, but only under the following rules. In the first place, not all cedar wood contains the necessary volatile oil which produces the odor. Heartwood of red cedar (*Juniperus virginiana*) is the correct wood to use. The closet lining must be absolutely tight at walls, floor and ceiling, and the door must be perfectly fitted and tight and should be opened no more often nor left open longer than necessary, for not only should full-grown moths be kept from entering, but the odor must be conserved and kept in. If the odor is sufficiently strong, it will kill all newly hatched or young larvæ, but it will not kill full-grown moths, eggs, or worms that are three or four months old or over half grown. Nor will it kill all the moths in the pupa or chrysalis stage. Therefore, before clothes are stored in even the best of cedar closets they should be thoroughly cleaned, brushed or beaten with special attention to seams, pockets, etc. Older worms may be too firmly attached near the skin of furs to be so dislodged, and if there is any reason to suspect furs of being infested they should be fine-combed or fumigated. Moths, eggs or pupæ are relatively unimportant if left in clothing, since in these stages they are not capable of injury, but all older worms or larvæ must be removed. Finally, cedar in sufficient quantity must be used. A thin veneer is not enough. Boards not less than $\frac{3}{8}$″ thick should be used for the lining over another material, $\frac{3}{4}$″ if used structurally. Shelves of cedar are desirable.

QUESTION 407: *I wish to build a rambling one-story house. In an article "Stone at Low Cost" in the October, 1935,* HOUSE BEAUTIFUL *the statement is made that such a wall using the Flagg method of construction will cost slightly more than wood frame, and even a little less than brick veneer. My architect disagrees and claims brick veneer will be far less expensive. What is your opinion and can you tell me where suitable stone can be obtained at not too great expense?*

ANSWER: That article is based on the experiences of a man building in Connecticut where practically in one's back yard may be found "hundreds of stones with faces flat enough to make a mason's mouth water." Yet even with this lavish supply of material at hand, the house must be built with low studded rooms and definite limitations in layout if the stone-walled house is to be kept reasonably low in price. Suitable stone is evidently not immediately available in your locality or you would not have to request a source of supply. Stone is so heavy that when it has to be carted to the site from any distance carting charges mount to alarming figures, and make the ultimate cost of the stone excessive. Therefore, unless you have an adequate supply close at hand I think your architect is probably quite correct, especially if the brick veneer is used over wood frame. As you have probably observed, few stone houses are constructed in localities where stone is not easily available.

QUESTION 408: *We bought an old house which has a perfectly sound roof of asphalt shingles made up in different vivid colors. I should prefer it all one color, preferably gray or dark slate color. Painters say it cannot be painted. What can I do?*

ANSWER: Asphalt roof shingles may be painted with asphalt paint. This is rather expensive, and (*Continued on page* 65)

Color
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Awarded the place of honor in almost every effective decorating scheme because of their vibrant beauty and stimulating glamor, Polished Plate Glass mirrors win new distinction and present newer, even more appealing possibilities now that they are available in colors. Picture to yourself how richly and warmly a mirrored screen, a dominant wall mirror, or a larger mirror over the mantel—in deep or delicate blue, in peach or in green—would reflect the room in which you sit and read this magazine. Ask any L·O·F glass distributor for further details. Libbey·Owens·Ford Glass Company, Toledo.

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BEAUTY AND PROTECTION

BY SHERWIN-WILLIAMS

Surely the modern colorful bathroom and kitchen are contributions to easier living. And just as surely the bedroom . . . the living room . . . become enjoyable, charming spots when given the warmth and gayety of Sherwin-Williams colors. The pride of living in a well decorated house covers every room in it.

Think what has been done—what you can do—with such simple tools as a brush and a can of colorful, washable, durable Sherwin-Williams Semi-Lustre! You can make your tasks lighter because your surroundings become brighter . . . You can create an atmosphere that breathes your charm and individuality . . . You can pleasantly play with the color schemes that allure you . . . And you can proudly show your delightful rooms to your family and friends.

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SHERWIN-WILLIAMS PAINTS

ALL YOU NEED TO KNOW ABOUT PAINT

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CONTINUED FROM PAGE 62

a perfect solution for your problem. is the only possible way I know to nge the color of your roof without ling it reshingled. This paint is proable in a very dark slate color or ck.

ESTION 409: *Of what material are walls of Georgian houses? Would a nbination of wood and brick be satctory?*

SWER: The material most often nd in Georgian houses is brick. but rco and stone were also widely used. uses almost always are of one material l the formality of this style would readily lend itself to a combination brick and wood. Wood, however, is hetimes used either in the form of tched boards set with white lead, that the joints will not show and a ooth surface suggestive of stucco is ained. or in the form of clapboards h an exposure of approximately 5".

ESTION 410: *What is the most ecomical shingle to use on a roof of a y low house where the roof is pretty ? What type or color will not tend make the house seem lower?*

SWER: My reply hinges upon the ct pitch covered by your term tty flat." A run of 12" with rise of is a minimum pitch for wood shins and a run of 12" with rise of 7" safer. Strip asphalt shingles may be ely laid on a slightly flatter roof h an absolute minimum of run of with rise of 4"; rise of 5" is safer. depends somewhat upon the shingle d. The minimum pitch on which a ngle may be used is often furnished the manufacturer, and this recomndation should be followed. If your f is flatter than this, roll asphalt fing which comes in strip form or metal roof of some kind will be reired and again the degree of slope ll influence the type to use. Your m "most economical" may also lead discussion. Do you mean lowest first st or lowest ultimate cost after length service, upkeep and repair, fire insurance rates, etc., have been considered? In any event, when a house is low and the roof therefore close to the eye level, both color and texture are important. For a roof of low pitch color is the more important of the two, and I think a dark roof, possibly black, will give most weight and so add to the apparent height of the house.

QUESTION 411: *We plan to remodel our living room by sheathing the walls with knotty pine stained a warm brown. How can we use the old white painted woodwork around doors, windows and arch to save cost of removal? Would a dado thirty inches high save material? What do you suggest?*

ANSWER: If the detail of your wood trim is not early in character, it will not tie in well with stained knotty pine paneling. Much of the early paneling was painted, and if you wish to keep your cream-colored woodwork as it is the most reasonable treatment would be to carry your paneling only to dado height with painted or papered walls above. Instead of staining the new paneling, have it painted to match the other woodwork in the room. The wood sheathing may, of course, be carried to the ceiling and be painted also, but you would naturally save material if you carry it only to dado height. The woodwork need not necessarily be white or cream but may be green, blue-green, brown, or, in fact, any color you desire. If you wish the early type of stained pine room and your woodwork is simple, have it stripped of paint and stain both old and new work. This is not easy and may not be entirely successful, especially if the trim is not knotty pine, which is quite likely to be the case. If the detail of the existing trim is elaborate, the trim must either be removed and replaced by something simple or it must be boxed in with new pine trim of early character. The labor involved in accomplishing the latter may well make it less economical than would be its removal. My own reaction to your problem is that existing woodwork and painted dado will be most economical and satisfactory.

SWIMMING POOLS

CONTINUED FROM PAGE 26

le design of the whole place are esntial. Its success from the point of ew of sound construction depends on the proper preparation of the subade, which means also proper drainge, upon the correct method of mixing d pouring the concrete and its reinrcing, and upon the right building of rms to give an even, uniform, smooth rface. The pool, in effect, should be monolithic basin that is absolutely atertight and proof against weatherg. Concrete correctly mixed and poured d of sufficient density is supposedly aterproof. But such concrete is not ways obtained. More commonly waterroofing is used and preferably an ingral one. After the concrete has ardened it is rubbed down with a carorundum stone for smoothness.

The average size pool is 25′ x 60′. although 27′ x 60′ makes a better proportioned one. The pool usually slopes from a shallow end with a depth of 3′ or 4½′ to a deep end of at least 8½′—9′, or 10′ is better. The plunge for diving should have a uniform depth of at least 8½′.

Most pools are made with a scum gutter—a sort of continuous open pocket, with drains, just at the water line—which catches floating particles and scum. Contradicting its name, it should not contain collected scum but should be kept scrupulously clean. This is especially necessary since it is used as a handhold by swimmers. A scum gutter costs about $2 a foot. If the scum gutter is not included there should be at least overflow scupper holes 6" below the rim and an iron pipe or a tightly stretched rope fastened to the walls by iron rings for support. Usual equipment

(Continued on page 69)

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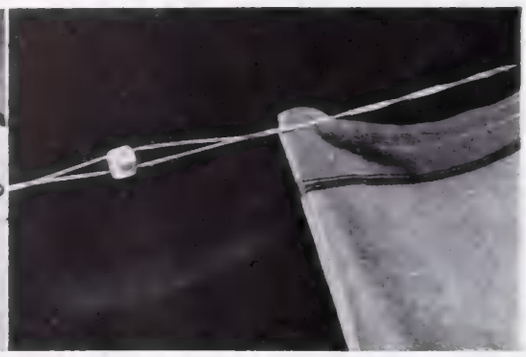
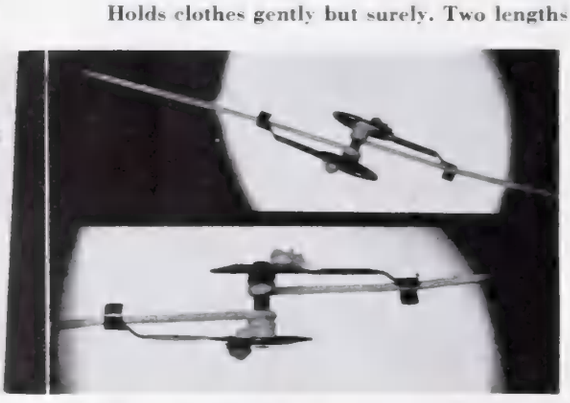
The rubber covered baskets above are very useful for holding such things as fruit, vegetables and eggs. You may have them in red, white or green. Oblong basket, $.65. Square basket . . . . . $.50



Zipper clothesline. The wires spring together as you slide the zipper along, clamping clothes tightly without the use of pins. Holds clothes gently but surely. Two lengths . . . . $1.15 and $2.70

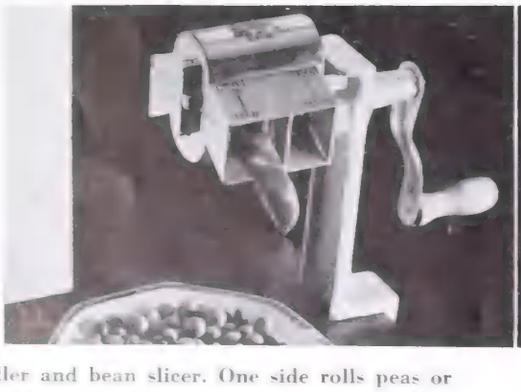
A tiny electric fan to carry in your bag or pocket. This runs on flashlight batteries and will furnish you with a nice brisk breeze with absolutely no effort on your part $2.95



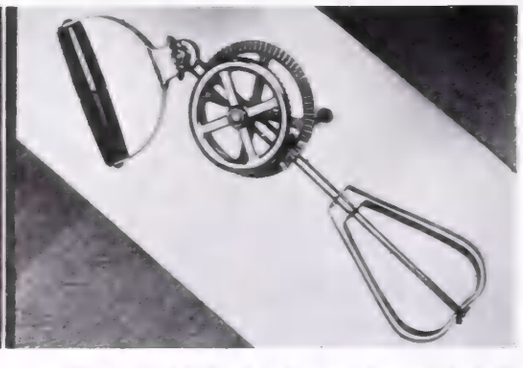
The problem of the sagging clothesline is completely eliminated by this little article called No-Sag. One or two turns of the spool wind up the slack. Easy to attach and use . . . . . $.35

This charcoal grill simplifies outdoor cooking. The cone shape concentrates the heat so that very little fuel is needed and the small cone catches the ashes. The oven keeps food hot $15

Suède-finish card table cover with pocket containing two score pads and pencils. This insures their always being at hand when you want them. The cover comes in red, green or tan $1.60



Combination pea sheller and bean slicer. One side rolls peas or lima beans between rubber rollers, thus popping the vegetables out of the hulls. Other side slices string beans $2.15



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BUILDING

154. Designs for Living. A booklet of unique room arrangements by the Studio of Creative Design showing the uses of Carrara glass, mirror and paint. Pittsburgh Plate Glass Co., 2194A Grant Bldg., Pittsburgh, Pa.

155. The Authentic Home Decorator. A booklet of interesting color schemes for interior and exterior painting. It gives instructions for achieving them. Sherwin-Williams Co., Dept. 1-3, Cleveland, Ohio.

156. Luxurious Heat is a booklet beautifully illustrated in color. It shows a GE Oil Furnace split in half so that you can see just how it works. It tells about the safety, luxury, beauty and true economy of this furnace and explains an "Easy to Buy" plan. General Electric Co., Air Conditioning Dept., Div. 31153, Bloomfield, N. J.

157. Glass Enclosures. Sunshine rooms, garden rooms, children's play places, bird and fish rooms, conservatories, glass gardens—modest or elaborate—and greenhouse heating. Literature about any of these will be sent you by Lord & Burnham Company, Dept. D, Irvington, N. Y.

158. This New Comfort. If you are building or remodeling, this booklet discusses systems of air-conditioning for all types of homes. American Radiator Company, HB-4-36. Div. of American Radiator & Standard Sanitary Corp., 40 West 40th St., New York City.

159. 40 Points You Should Consider In Building Your New Home. Cedar-grain Siding Shingles provide an outside wall covering that combines the beauty of fine wood shingles with permanence and fireproofing. This booklet will give you some excellent thoughts on remodeling. Johns-Manville, Dept. HB-6, 22 E. 40th St., New York City.

160. Kenmar Copper Shingles. A roof of beauty and permanence is now available in low-cost, easily applied copper shingles. An attractive booklet will tell you more about them. The New Haven Copper Co., Seymour, Conn.

161. Things You Ought to Know about Casement Windows—with particular emphasis on Win-Dor hardware of various types and finishes for operating and fastening outswinging casements of either wood or metal. All the hardware concerned is rustproof. Casement Hardware Co., 404B N. Wood St., Chicago.

162. Interesting Booklets can be had on the following subjects: Air Conditioning, whole house or single room units: Automatic Heating: Conditionaire. GMAC 6% Finance Plan is available for the purchase of this Company's products. Delco Frigidaire Conditioning Corp., HB-6, Dayton, Ohio.

163. New Homes of Enduring Beauty is the booklet you should have if planning to build: Modernizing With Weatherbest, if remodeling. This Company will also send you a set of photogravures for 10c which show four houses in color, each with its floor plan. Weatherbest Corp., 967 Main St., N. Tonawanda, N. Y.

164. The Light Sealair Double Hung Window is described and illustrated in this leaflet. These sash units, in aluminum or bronze are weatherstripped and made up with special narrow weights to allow maximum glass area with minimum bulk. The Kawneer Co., HB-6, Niles, Mich.

165. How to Add a Room to Your Home sheds practical light on the much discussed problem of the basement and what to do with it. The development of clean automatic heating equipment today has released much usable space in what was once little more than dark, dirty heater and storage quarters. Williams Oil-O-Matic Heating Corp., Dept. 27-6, Bloomington, Ill.

166. The Charm of a Well-Lighted Home discusses artificial home lighting in relation to health and illustrates many of the company's lighting fixtures both individually and in actual interior settings. Lightolier Co., Dept. HD, 11 East 36th St., New York City.

167. Combining Beauty and Protection is an illustrated leaflet describing the Buffalo portable fencing system and its uses for play yards, dog runs, hen yards and the like. This sturdy wire mesh fencing comes in sections ready to be pushed into the ground and fastened with clips. Buffalo Wire Works Co., Inc., 538 Terrace, Buffalo, N. Y.

168. Hodgson Houses are fully illustrated and described in a recent booklet which includes, with the many photographs, floor plans, and price listings, interesting testimonial letters about early Hodgson ready-built houses which have been in use for many years. E. F. Hodgson Co., AH-6, 1108 Commonwealth Ave., Boston, or 730 Fifth Ave., New York City.

169. Insulux Glass Masonry is an ample booklet giving the complete break-down on this new glass brickwork you have been seeing and hearing so much about lately. The way the hollow glass blocks are made, how the diffusing ribs are molded, the percentages of light transmission of different types, architectural treatments and structural procedures are all explained with the aid of photographs and diagrams. Owens Illinois Glass Co., Structural Materials Division, Muncie, Ind.

170. Cabot's Creosote Shingle and Wood Stains. This booklet shows a number of houses finished with these stains and gives directions for application. Samuel Cabot, Inc., HB-6-36, 141 Milk Street, Boston.

171. The Magic of Wonder-Soft Water. The Permutit water softener will soften, filter and purify all the water that enters your house. It will help do away with "dishpan" hands and "hardwater" hair. Just how is told in this booklet. The Permutit Company, Room 717, 330 West 42d St., New York City.

172. Floors That Keep Homes in Fashion: A colorful booklet, which costs 10 cents, tells about this firm's practical floor coverings and illustrates attractive ways to use them. The Armstrong Bureau of Decoration will help you with your problems. Armstrong Cork Products Co., Floor Division, 3606 Charlotte St., Lancaster, Pa.

173. Dubois Fences will add charm to your home, whether it is a penthouse in Manhattan or an extensive country estate. They are described in illustrated leaflets. Write for booklet H-6. Dubois Reeves Fences, Inc., 101 Park Ave., New York, N. Y.

GARDENING

174. A Book for Garden Lovers, 1936 novelties are presented along with improved varieties and the good old standbys. Illustrated in color. 35c. Max Schling, Seedsmen, Inc., 615 Madison Avenue, New York City.

175. Coldwell Catalogue and Reference Guide to Good Lawn Care. There are shown several types of power mowers and other equipment for keeping your lawn trim-looking with a minimum of exertion. Coldwell Lawn Mower Co., Dept. B, Newburgh, N. Y.

176. Burpee's Seeds Grow is the name of the new 1936 catalogue which presents a profusion of horticultural delights. W. Atlee Burpee Co., 249 Burpee Building, Philadelphia.

DECORATION AND FURNISHING

177. The Saga of Furniture in this booklet is condensed to the story of a desk—from the Honduras mahogany tree that was cut to provide its wood to the craftsmanship of joining and finishing. There are short biographical sketches of three master craftsmen of the 18th century and notes on the care of fine furniture. Charak Furniture Company, 444 Madison Avenue, New York City.

178. Chateau Furniture is [illegible] in attractive settings, from wh[ich] will be sure to receive valuab[le] for decorating and furnishin[g] home. Cassard Romano Compan[y] 307 East 63rd St., New York [City]

179. Household News. Spring [issue] pot-pourri of useful, ornamenta[l] fortable, amusing, surprising, in[dispensable] and always desirable objects [for] house, the terrace, the garden. [Everything] thing from maple beds to water[-softeners] ers. Lewis & Conger, 45th S[t.] Sixth Ave., New York City.

180. Furniture in rattan, reed, [fiber] cane and willow is illustrated pr[ofusely] and in great variety of size, sha[pe] style and for every purpose to [be found] wicker pieces may be put in the[ir] catalogue of the Grand C[entral] Wicker Shop, 217 East 42nd St[reet] York City.

181. New Catalogue, on the fr[ont] of which appears this accurate [list] "Housewares, closet and bath a[c]ies, kitchen and pantry equi[pment] glassware, garden and terrace fu[rniture] fireplace fixtures, a large variety [of] ful gifts, and everything imagina[ble] your home comfort and enterta[inment] Hammacher Schlemmer, H-145 57th St., New York City.

SILVER, SERVICE, LINENS

182. The American Directoire[-pat]tern in "Treasure" solid silver i[s] trated and described in a new [booklet] which also notes some of the [correct] points of the Directoire period [in] eral. Lunt Silversmiths, Dept. Greenfield, Mass.

183. How to Plan Your Wed[ding] and Your Silver is a booklet in [which] brides may list all the things tha[t must] be done before the wedding. [Interl]spersed with this information is [excel]lent advice on the selection of a s[ilver] pattern. The booklet costs 10 [cents] The Towle Silversmiths, Dept [2] Newburyport, Mass.

184. How to Give Buffet Supp[ers] the revised edition (April 1936–[1937] 10c) of a booklet by Emily Post [which] tells you all about settings, menus, [eti]cedure, the amenities and short-cu[ts] buffet service at home. Interspers[ed] many photographs of the copper, [brass] and chromium accessories of the [Chase] Brass & Copper Co., Inc., Dept [2] Chase Tower, 10 East 40th St. [New] York City.

185. What You Should Know [About] Blankets—Their Selection and [Care] will give you a number of sound [facts] about restful sleep and how bl[ankets] affect the question. Shopping p[oints] and information about many type[s] weights of blankets, wool rugs and [cotton] are abundantly provided, togethe[r with] colored photographs. Kenwood [Mills] Empire State Building, New York

186. Wedding Etiquette and the [Bride]eler is a smartly bound little [volume] printed by William Rudge and s[et] forth about everything the title [would] suggest as needing elucidation. [Such] things as the choice of stationery [and] for wedding parties, wedding pr[esents] sterling silver, the proper handl[ing of] invitations and announcements are [dealt] with in a practical and useful [manner] Black, Starr & Frost-Gorham [Inc.] Fifth Ave., New York City.

SWIMMING POOLS

Continued From Page 65

ludes a ladder and a spring board. border may be of concrete or blue- ne paving. If it is used to stretch on, it should be at least 30″ wide. walk without grass joints is prefer- e to keep dirt out of the pool. It uld be 6″ lower than the pool and ch away from it.

The cost of a pool is more definitely ermined by the water supply than other factor. If there is a natural rce of water which can be had in metered abundance then the owner fortunate. This may be a brook flow- from a constant spring, a lake, or ocean. The least expensive type of ol is the one in which a perpetual pply of spring water flows contin- usly by gravity in and out of the ol. If this water is pure enough for inking—and it should have an oc- sional test for bacteria—then no other uipment is necessary. Water taken m a lake may be pure enough to be used, but a pump will be necessary fill the pool.

The pool built at the seashore com- only utilizes salt water and *may* be led by the high tide water flowing er into it. But a pool built where it exposed to the buffets of surf and ose stones is a very expensive affair, nce it must, for permanence, be faced the ocean side with granite or other rd rock. The seashore pool is usually aced out of reach of the waves and led by means of a pump operated by electric or gasoline motor. This ould be of the centrifugal type and ave a strainer on the suction end. The est way to keep the water in such a ool clean is to let the pool overflow very day 18″ at high tide—high water cleanest—and then drain it once very two weeks and scrub it. This is ne method used in all the salt water ools built along the North Shore in Massachusetts.

Pipes must be brass or galvanized rought iron for the salt water pool.

If there is no natural supply of water, ither the city supply must be utilized r an artesian well can be made to ield a sufficient amount. City water an be piped directly to the pool by gravity, but the cost of the water itself nust be reckoned with. A pool 25′ x 60′ nay cost $25 to $30 for one filling. A entrifugal pump will be needed to de- iver the water from the artesian well. Both this and the supply pipes must be adequate to fill the pool quickly. If you have to wait two or three days for the pool to fill, much of the pleasure is lost by the delay.

A pool fed by city supply may be kept clean by changing the water two or three times a week, depending upon the number of people who swim. The more modern method, however, and the safer one, if the pool is to have constant use, is to provide a means of purifying the water. The usual way of doing this is to filter it and recirculate it. This requires a special filter and a pump. The filter will take care of precipitates and will also remove some bacteria. For the smaller pool no more elaborate method of purification need be considered. If a large pool is contemplated, chlorination is the common means of securing proper bacterial protection. Ultra-violet ray and ozone are also used for this purpose.

A filter consists of one or more drums filled with various chemicals, sand and charcoal, through which the water is recirculated by means of a pump. The water is taken from the deep end of the pool, passes through the filter and enters the shallow end. With this system one filling of the pool in the spring will do for a whole season. A filter for the type pool under discussion will add about $1,000 or $1,200 to the cost.

A pool built in Connecticut by Frazier Forman Peters utilizes the sun's rays in a unique way to purify the water. The reason why sun is not ordinarily a sufficient means of purification for the outdoor pool is that its rays penetrate the water only to the depth of a few feet. Mr. Peters has arranged to recirculate the water and run it over a shallow cascade where it is exposed to the purifying action of sunlight and air. An electric sump pump draws the water from the deep end of the pool and carries it to a trough from which it flows over a sloped saw-toothed bottom into the shallow end. This trough is 20′ long, sloping 3′ in this length, and has sides 6″ high. As the water flows continuously over this cascade at the rate of 1,500 gallons a minute it carries a constant fresh stream into the pool. The pool is 15′ x 30′, 8′ deep at one end and 4′ at the other, and it contains approximately 22,000 gallons of water supplied by an artesian well. The costs of this pool, which Mr. Peters has kindly supplied, are as follows:

Excavating and concrete work, including reinforcing	$946.00
Piping, drains, etc.	100.00
Diving platform	75.00
Spring board and ladders	100.00
Cascade excavating and masonry	105.00
Cascade piping and pump	170.00
Painting	50.00
	$1,546.00
Architect's fee	154.60
	$1,700.60

So far I have considered only the simplest kind of pool, made of concrete, which is the universal material used, without other finish. If white cement is used the pool will be lighter. If color is wanted it can be had in two ways: least expensively with paint: more expensively with tiles. Painting is not a costly proceeding, but it is a hazardous one if it is not done correctly. Special paint must be used which will adhere to the concrete, be waterproof, not react to chemicals nor blister or peel. There are paints which after a few coats become an integral part of the wall. Two coats are sufficient and will cost 4¢ a square foot. With oil paints painting must be done once a year, the old paint first being removed with a wire brush. Tiles will give a beautiful finish and one that is smooth, clean, non-absorbent and lasting. The tiles commonly used for this purpose are unglazed ceramic. More expensive, indeed in the luxury class, is glazed faïence, with which highly decorative patterns can be worked out. Both are available in a good range of colors.

The cost of tiling a pool 15′ x 30′ and from 8′ at deep end to 4′ at shallow end

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would be from $500 to $1,000. Roughly this amounts to $.50 to $1 a square foot. If the tiling were done only on the curb and gutter and carried to 16" below the water line as is sometimes done the cost would be approximately half as much.

Of course, if funds are not as limited as I have implied, there are many things that can be done to make the pool more than just a basin of clean, sparkling water. Its shape can be varied; it can be given a more elaborate setting; you may build beside it a special shelter with dressing rooms, shower for a pre-dip (a nicety that should be insisted upon) or game room; it may have a large sand box with umbrellas and all the accompaniments of beach sun bathing; it may be given a naturalistic setting and even made to look like the "ole swimmin' hole"; or it may be very elaborate with fountains, statues and waterfalls.

Fletcher Steele, a landscape architect, who has designed a dozen or more pools of all kinds and shapes, always introduces the fresh water by means of a fountain. Likewise he uses the overflow by directing it into runlets which become part of the landscape scheme, or by letting it do practical service in irrigating other parts of the garden. It is his practice, too, to build his pools with a slight batter and leave the water in them all winter. The batter directs the pressure upward instead of outward when the water freezes; and by keeping water always in the pool the pressure of the earth outside is largely offset by the pressure of the water inside, thus making it possible to build the walls less thick than they could otherwise be. Another way to handle the problem of freezing is to hang over the edge of the pool two 10" planks suspended by a chain fastened to a stake driven into the ground. These will float outward away from the sides and ice will be pushed up their surfaces.

Another way to add both to the usefulness and attractiveness of the pool is by lighting. This may be done by flood lights concealed in the shrubbery or trees and focused upon the pool. Such lighting will illuminate the surroundings but the rays will not penetrate the water. The newest method of lighting is by under-water lights. For this lights are mounted in boxes about 2½' below the water. This presupposes an efficient filtration system since light will not penetrate cloudy water. The amount of lighting recommended by the lighting companies, expressed in watts, is 2½ times the surface of the water. Thus in a pool 20' x 60' there would be 3,000 watts. These might be distributed in twelve 250-watt units pl at the sides and deep end.

I have approached this subject of swimming pool with the owners of smaller place primarily in mind. I approached it cautiously, from the low end, but I find myself at the end amid fountains, under-water li and all the fascinating "extras." Bu have discovered these facts: A pl can be had for the cost of a small A small pool about 15' x 30' but l enough to swim in can be had, b on Mr. Peters' figures and with no m costly method of purifying the wa for the cost of a small motor boat tennis court—that is, for around $2,

—ETHEL B. POW

COST DATA FOR SWIMMING POO

EDITOR'S NOTE: Much of the infor tion in this article was kindly suppl by Connolly Bros., Contractors, of E erly Farms, Massachusetts, and by Portland Cement Association.

The cost of a concrete swimming p is determined by the size of the p by its design and by local prices material and labor. After a tentat design has been selected, a reliable e mate of the cost of proposed pool usually be furnished by some local gineer, architect, or contractor who familiar with local price of mate and labor.

The items which make up the cost the pool are—

- Cost of the site
- Clearing site
- Excavation
- Materials for concrete
- Form lumber
- Reinforcement
- Piping
- Valves
- Accessories and labor for buildi forms
- Placing reinforcement
- Mixing and placing concrete

The materials required for each cub yard of concrete are—

- 1.70 barrels of cement
- 0.52 cubic yards of sand
- 0.77 cubic yards of pebbles or crush rock

where the recommended mix of 1 pa cement, 2 parts sand and 3 parts pebbles or crushed rock is used.

With a definite plan for a pool ava able, it is not difficult to compute a curately the materials required and arrive at an accurate estimate of c if local prices of material and labor known. The table below shows t quantities involved in the construct of three sizes of pools.

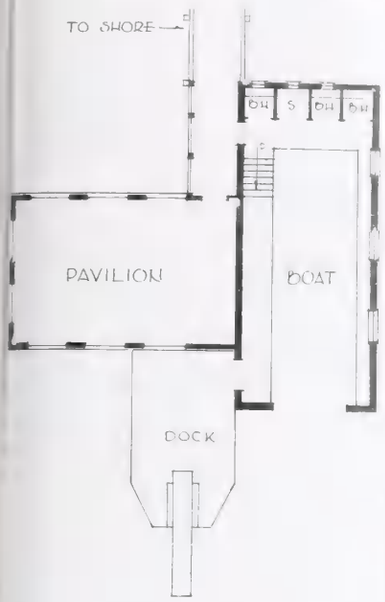
QUANTITIES REQUIRED FOR THREE TYPES OF POOLS

Class of Work	20' x 60' Rectangular Pool	45' x 105' Rectangular Pool	163' x 250' Oval Pool
Excavation	355 cu. yds.	1,328 cu. yds.	4,160 cu. yds
Drain tile 8-inch size			200 lin. ft.
Drain tile 6-inch size	180 lin. ft.	300 lin. ft.	1,423 lin. ft.
Sidewalk 4' wide 5" thick	731 sq. ft.	1,285 sq. ft.	2,660 sq. ft.
Curb wall 2'5" high 12" thick			665 lin. ft.
Footings for walls	29 cu. yds.	51 cu. yds.	
Reinforced walls	32 cu. yds.	65 cu. yds.	
Form area for walls	2,040 sq. ft.	3,456 sq. ft.	3,325 sq. ft.
Floor slab 6" thick	1,200 sq. ft.	4,725 sq. ft.	32,320 sq. ft.
Steel reinforcement ½" and ⅝" round bars	5,809 lbs.	10,738 lbs.	
Wire mesh reinforcement in floor 35 lbs. per 100 sq. ft.	420 lbs.	1,650 lbs.	11,305 lbs.

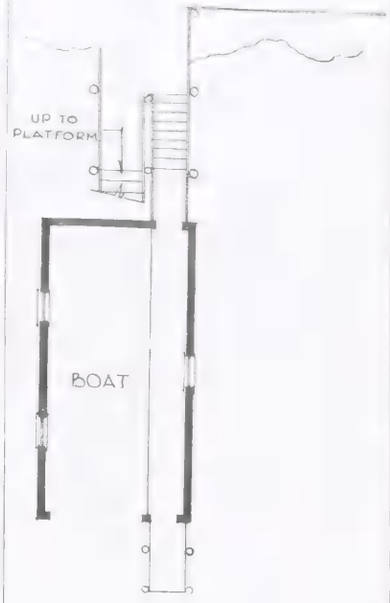
Add cost of cast iron pipe, valves, spring boards and accessories. Allow for engineering services and contractor's profit.

BOATHOUSES

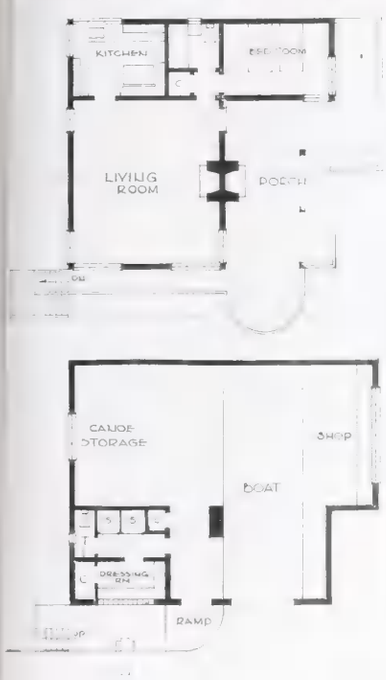
PLANS AND COSTS OF THE DESIGNS ON PAGES 48 AND 49



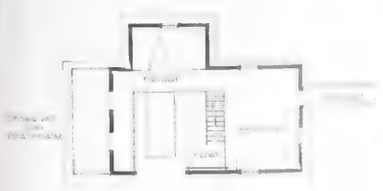
PAVILION. The construction of this tide-water design should cost about $2,300. This is exclusive of the expense of a foundation which varies so extensively that it is not figured in the costs of these boathouses. Rock, concrete or wooden piles are the materials used.



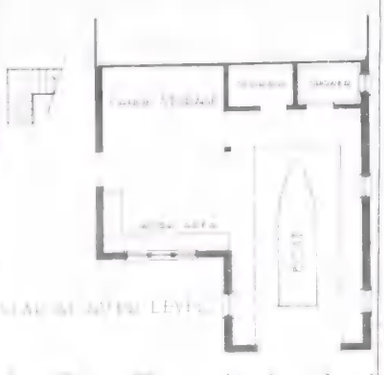
MINIMUM. This small house for a lake could be built for about $750, including the cost of driving piles for the foundation. It is the simplest type of structure and would cost even less if the awning and frame on the roof deck were omitted. Made of frame.



MODERN. The two plans directly above are for the week-end house, constructed of concrete block, finished with stucco. Because of its extensiveness and equipment this building would total about $7,500. Interior walls to be plastered.



TIDEWATER. You could build this one exclusive of the foundation, for about $1,500. Notice the bridge which crosses over the boat inside. The construction is frame, unfinished inside, with observation platform outside.



LOG CABIN. This combined week-end boathouse could be built for about $5,500, assuming that no great amount of excavation was necessary under the living quarters. Its construction is of the conventional log cabin type.

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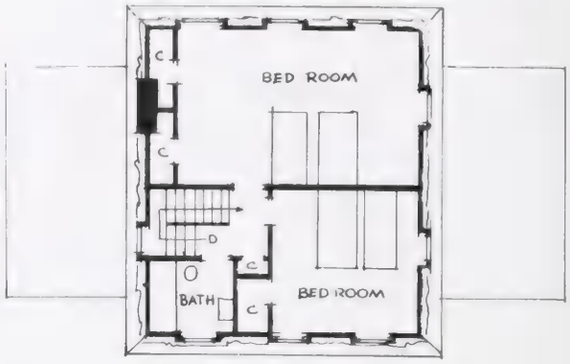
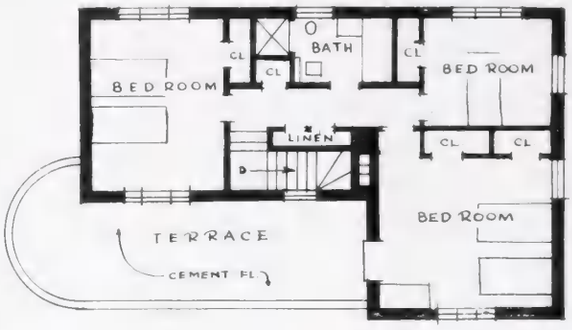
PANORAMA OF LITTLE HOUSES



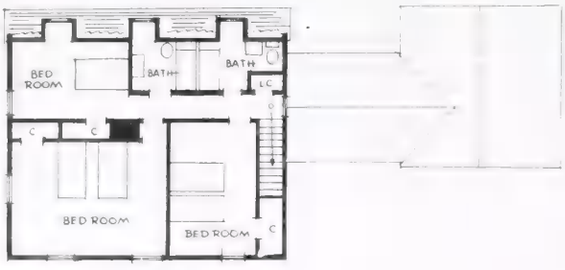
REGENCY. The second floor extends only over the square main block of this house. The garden side is entirely given over to the owner's bedroom, with a smaller bedroom and the single bath at the front

A STUDY of the second-floor plans for the six houses shown on pages 24 and 25 gives an interesting indication of what can be done with similar spaces. Excepting for the modern house, they are all square or rectangular in shape. The architects, Harvey Stevenson and Eastman Studds, have utilized this space, however, in five different fashions. All but two of the houses have two bathrooms. In one of these (the Colonial) both bathrooms are accessible from the hall.

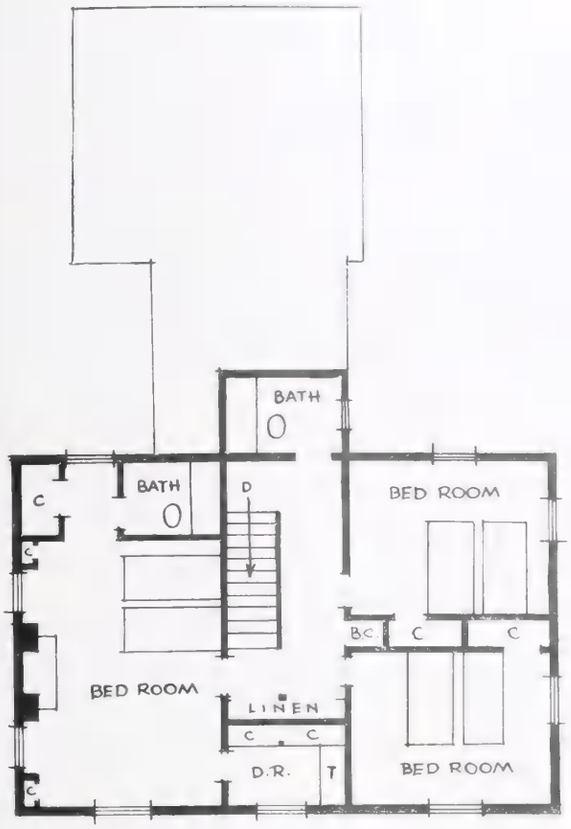
All but the Regency house have three bedrooms on the second floor. In two of them, the owner's bedroom has been made to stretch the entire width of the house. In the Regency house, presumably smaller in area than the others, covers the entire garden side, with a other and smaller bedroom to the fron Fireplaces in bedrooms are a luxur which most home builders believe the want, whether they are often used o not (and as a matter of fact, with mod ern heating systems and insulation the are more for effect than for actua warming). They are economical to in stall only when they can be place above a fireplace on the first floor an their flues run through the same chim ney. In three of these houses the archi tects have worked in fireplaces. In th Virginia house they have been prodiga and given a corner fireplace to each o the other bedrooms as well.



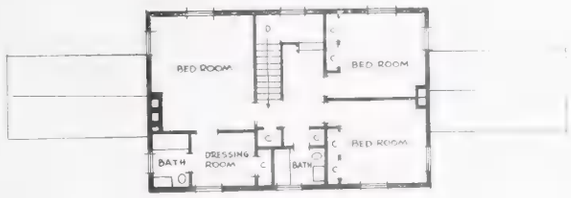
MODERN. Three bedrooms and one bath have been worked into the second floor of the modern house. In addition to these rooms there is also a broad terrace to which there is access from two of the bedrooms



COLONIAL. Though this house is not large, the architects have managed to include three bedrooms (one a single one) and two baths. Space for the hall has been economically kept down to enlarge the rooms



GEORGIAN. In the owner's bedroom the luxury of a fireplace is provided over the fireplace in the living room. There is also a dressing room and private bath. The other two bedrooms are served by a bath which opens off the central hall, above the garage



VIRGINIA. In this straightforward plan the owner's bedroom also has a dressing room with a private bath opening from it. There is another bath for the two other bedrooms. There are corner fireplaces for the two other master bedrooms, as well as a spacious one in the owner's room itself. Closet space is ample

GREEK REVIVAL. Another type of plan in which the owner's bedroom runs from front to back across one end of the house. There are two additional bedrooms on this floor, plenty of closet space, two bathrooms

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HOW TO MAKE A GOOD LAWN

CONTINUED FROM PAGE 50

nor luxuriously. The majority grow best in sun but tolerate partial shade part of the day. A row of widely spaced trees along one boundary so the grass is lightly shaded morning (or afternoon) will permit a good lawn. Grass will not grow where it receives both morning and afternoon shade.

Uniform color is necessary to the effect of your lawn, and the seed is all-important here. For even color the seed must be thoroughly mixed and always of the same proportions. (If you must patch a spot later, be sure that the mixture is the same one you used for the lawn originally.) To produce a given color requires an expert knowledge of a dozen grasses and the shade of each. Kentucky blue grass has a bluish tinge, Italian rye a pale, yellowish green, red top a reddish tinge that tends to make the all-over color darker. The best plan is to stick to a well and favorably known brand.

Some grasses are coarse-textured with broad leaves. By changing the mixture, these are eliminated. Some like a few white Clover blossoms (white Dutch Clover) instead of an all-over green. Clover has its advantages: it is a perennial, puts roots down deep, and makes the lawn more stable. It withstands dry spells and drought better: it will do well in wider ranges of shade and soil. But Clover has coarse round leaves and white flowers. You must make your own decision as to whether you want it in your lawn. Certain mixtures carry a little and it can be bought separately. Talk the whole matter over with your seedsman and be sure you know in advance what you are getting.

After seeding, rough a little dirt over the seed with the back of the rake, and roll. If rain does not come within twenty-four hours, soak with the hose, using a fine spray and as much water as can be put on without floating off the seeds. The first rain, or your watering, will reveal low spots in the surface. Sprinkle a little top soil over these. A heavy rain later will show others as puddles. A surprisingly perfect level will be maintained if you continue spreading top soil over ever puddle or low spot you see. Rolling levels the high spots. Until the surface has settled, roll twice a month. Later roll every time the grass is cut. The English credit constant rolling for their magnificent lawns. So buy a roller and use it freely.

Top dressings of bone meal followed by a thorough wetting will keep the nice lawn nicer. Ordinary lawns stop growing with the July heat. A top dressing in early June, and yours will continue growing through July. Another in August will start its fall growing earlier. A third after the last fall cutting will make a stronger late growth to withstand winter better.

If all these directions are followed, you should be well on your way to having a good lawn. Should brown patch, the fungus disease fostered by evening moisture, appear, take immediate steps to check it. Water in the morning. Re-seed with less-susceptible Kentucky blue grass. Apply one ounce of bichloride of mercury, two ounces of calomel (for more lasting effect), mixed with fine soil to each thousand square feet; then water immediately to prevent burning. Repeat if brown patch appears. Ordinary mid-summer brown appearance is only lack of moisture.

You must fight the weeds continually. Dig out Dandelions, Burdock, Purslane, plant by plant. Or squirt kerosene from a small oil can on the individual plants. Ammonium sulphate retards weed growth and promotes grass growth. Spray with this, half a pound in a gallon of water, two or three times a year, applying a gallon to each hundred square feet. Top dressings help in the weed fight by making grass plants stronger so that they crowd out the weeds, especially if the latter have been thoroughly dug out so that there are only a few individual weed plants to contend with. Extra watering helps greatly, especially in July and August when Witch or Crab grass makes its greatest and quickest growth. Soak your lawn liberally; one good soaking is worth a dozen light sprinklings.

FLOWERS WHERE SHADOWS FALL

CONTINUED FROM PAGE 31

curl up and die, perhaps because the garden soil dries out in times of drought. Assuming, therefore, that general statements on the subject are hardly foolproof, a study of the four gardens pictured here may prove helpful.

The stalwart old Maple growing against a curve in the wall that separates the sidewalk from the dooryard at Evan Owen's home in North Stamford, Connecticut, is a good example of a difficult situation common to many of us. The trees across the street cut off the early morning light and the house to which the short path leads cuts off the afternoon sunshine. During the mid-morning slanting rays penetrate the shade for a few hours, sufficient, evidently, for the white and lavender Violets from the woods, which grow as a charming ground cover under the Maples all along the high wall, interplanted with Lily-of-the Valley, Jack-in-the-Pulpit, Scillas, Mertensia, Narcissus, and other spring bulbs. The owner had a prejudice against Myrtle, Ivy and Pachysandra, which would ordinarily have proved equally suitable ground covers. Against the low porch from which the picture was taken, ferns and Wandering Jew grow well. Many kinds of shrubs have been tried out along the wall between and below the Maples, and the ground there is mulched every spring with leaf mold and with pomace from a cider mill. The latter counteracts the lime which constantly seeps down into the ground from the mortar that secures the masonry. Shadbush, Inkberry, Witch-hazel, Nannyberry, Maple-leaved Viburnum, Clethra, Carolina Rhododendron and swamp Azalea have proved the most successful of the native trees and shrubs planted here. Japanese Barberry does well. Laurel and white Pine die out, but Hemlock with an underplanting of woodland Sunflower, known as *Helianthus divaricatus*, thrives. The whole effect is naturalistic and away from the stereotyped planting often

n. It would have been impossible to dertake a perennial flower bed in s situation, so large and numerous the trees and so shady is the door-d, even with the lower branches of Maples cut off.

That a flower garden *is* possible in vicinity of certain trees is illustrated the picture of the L. R. Keeffe gar- at West Redding, Connecticut, wing an elongated oval of perennials ning north and south with a grass el in the center. This garden is tunate in being sunk below the level the upper lawn, with a gradual pe toward the pond so that moisture l good drainage are provided. Special e has been given to planning the ls under the two old Apple trees. rthermore, the lower branches of the es have been cut away so that sun s into the beds both in the morning l afternoon. The two trees are sepa-ed by the wide grass area which eives shade from them and serves as ounging spot in the heat of the day. e Apple tree in the foreground nds guard over a flight of stone steps ding down to the garden. To the ht of the steps under the tree is a ing garden featuring many varieties Iris—Dutch, German, dwarf and in-mediate—all of which can stand rtial shade. Varieties of ferns and leenwort combine well with the Iris iage. Trilliums, Hepaticas, Daffodils, lips, hardy Russian Violets, Dogtooth olet, Epimedium, *Ajuga reptans* and *chusa myosotidiflora* celebrate the ring with bloom, while Astilbes, *dum spectabile* and the background rubs—Spiraea Anthony Waterer and derberry—give a show in midsummer. ring-flowering shrubs cut off after-on sun at the back of the bed.

Under the Apple tree near the center of the east bed are fewer May-flow-ing plants and more that bloom in immer. The sun reaches this bed up mid-morning and again in the latter lf of the afternoon, as no branch is arer than sixteen feet from the round. Among the flowers that respond pecially well to this situation are the ring *Phlox divaricata*, long-spurred olumbines, Bleeding Heart, wild Blue-ll, Foxglove, several varieties of Fun-a (including the *lancifolia* and the *bcordata grandifolia*) and Southern-ood. Oriental Poppies, Lupins, Peonies, *upatorium coelistinum* and Phlox do ell here, but not so well as in the full m of the rest of the garden. Petunias, elphiniums and madonna Lilies do not ke this situation at all, and even conites, which will stand partial shade, re not happy here, perhaps because of o much dampness.

Often in laying out a garden on the dge of a clearing it is just as easy to lan for a southeast exposure for the arden as for any other, and it makes ll the difference with what you can row. I consider the little bed of an-uals with such an exposure adjoining grove and summer house on the rounds of Joseph Wood Krutch in Redding, Connecticut, a pleasing study n light and shade. You see it in the ower right hand corner of page 30. The trees are at the northwest corner f the garden, which is on top of a lope recently cleared of low under-brush. The summer house, reconstructed rom a former henhouse, cuts off light n the early morning, but for the rest f the day sun-loving annuals such as dwarf Zinnias, Petunias, Marigolds, an-nual Phlox, and Ageratum rejoice in the sun. Sunflowers, beloved by birds, encircle the retreat. Among the small trees and shrubs which make desirable backgrounds for such perennial or annual beds are Dogwood, Redbud, Sassafras, Larch, Hawthorns, Mountain Ash, Hemlocks, Altheas, the Fringe Tree, Magnolias, Junipers, and native Spice Bush. Pear trees are even easier than Apple trees to use as single trees here and there in a garden.

All the dwarf fruit trees—Crabs, Prunes, Cherries—are charming as occasional points of accent in gardens and do not cast enough shade to create a problem. But wherever one aspires to plant even the small trees here mentioned in relation to flowers, watch how the sunshine will strike the beds and choose shade-loving plants for the sections getting deepest shade.

I have found the following combinations of flowers easy to naturalize along a little stream running due east and west, with Maples at a distance, a Butternut tree, Hornbeam, slippery Elm, white Pine, and native Viburnums here and there.

Mertensia virginica and Narcissus.
Primroses, Polemonium, Foamflower.
Hesperis matronalis, Lupins and lemon Lilies.
Lilium canadensis, *Thalictrums*, *Goatsrue*.
Perennial Foxglove, *Campanula carpatica*, *Lilium elegans*.
Water Iris, Trollius and Maidenhair fern.
Wild blue Lobelia, Cardinal flower and Star of Parnassus.
Hemerocallis fulva with *Aconite napellus*.
Oswego tea and *Eupatorium ageratoides*.

Quite by accident, it seems, I chose to plant directly under a sugar Maple along this stream one of the few plants sure to succeed there, namely, Hemerocallis hybrids in variety. Fortunately I put my Funkia at some distance away from the Hemerocallis and learned later that the two would not grow well near each other.

In contrast to the semi-wild planting just described in the shade of trees, note in the picture on page 32 how beautifully an old Maple tree has been incorporated in the plan for a formal sunken garden at Fairfield Manor, the Connecticut home of Noble Foster Hoggson. This tree shades a small terrace used for breakfast or tea on the east side of the garden. A cushioned bench against the stone wall behind the tree makes a sheltered spot to sit and dream, to watch the drift of a cloud and the exquisite motion of a falling leaf as it is wafted to the central pool. At each side of the stone terrace under the Maple are well enriched beds of Foxgloves, Daylilies and Nicotianas. Nearer the pool, and therefore more exposed to midday sun, is a long bed of Heliotrope, Torenias, and pink ruffled Petunias. The peat moss and leafmold surrounding the plants is raised up six inches above the level of the turf bordering each bed. A low retaining wall about two feet high encircles the garden proper and inside this, against the outer wall, are vines and shrubs, the roots of which are well above the level of the Maple roots in the vicinity of the tree. I mention this elevated bed as it is one way of providing planting space for such things as one does not want impoverished by the greedy roots of such large trees.

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THE GARDENER'S BOOKSHELF

by HELEN MORRIS

A PLEA of ignorance cannot be put forth in 1936 to excuse garden failures, for the horticultural books of the year cover every phase of the matter, both in general and detail, for the experienced and the beginner. A factor of interest is that most topics have been treated more than once, and without duplication, the authors' viewpoints testifying that gardening as a personal occupation allows of infinite variety.

GENERAL INFORMATION

"The Garden Dictionary," edited by Norman Taylor (sold by subscription by the Houghton Mifflin Co., $16.25), is a volume which answers as far as is humanly possible all the questions the practical or inquisitive gardener would ask. Special articles are written by outstanding authorities, and all topics in any way related to gardening are treated with care and detail, illustrated descriptively, thus making the subject doubly clear. All is told in straightforward language. The jargon of the occupation is lacking, except as it is defined by the equivalent in common usage. Zone maps of hardiness show at a glance what is and what is not hardy in certain latitudes. There are full accounts of seasonal gardens, winter, spring, summer, autumn; vegetable areas are fully discussed; special feature gardens; design; directions how to grow all the commonly cultivated plants in this country—it is incredible the information given in the 896 letter indexed pages. A cross reference system which leads via asterisks from the original topic to other phases of the question is as fascinating as a game to follow and opens to the reader unsuspected horizons.

A second source of concise information is "The Garden Encyclopedia," compiled by E. L. D. Seymour (Wm. H. Wise and Co., New York, $4), which runs the gamut of usual garden queries, answering them briefly and clearly. Alphabetical arrangement of topics enables the searcher to turn instantly to the facts wanted and the subjects cover all phases of garden interest from Aaron's Beard to Zygopetalum.

HOW TO DO IT

This is a type of book eagerly seized upon by the beginning gardener. "The New Garden," by Richard Sudell (Charles Scribner's Sons, $2), does exactly what the author claims: it shows the novice how to make the garden with a minimum of effort. Beginning with the moment when the householder has his first garden thought, he is led step by step past the contemplation of his plot, taking stock of possibilities, to the garden plan and its development, which includes soil preparation and conditioning; then there is the choice of planting materials and details of disposition of the same, the vegetables and herbs, to greenhouses, frames and sheds. Each chapter is preceded by the questions answered in the following pages, and these are far from being trite: Is there any hope for the beginner to make a success of his garden without experience? If I cannot afford outside help is it going to be years before my garden takes shape? Are good gardeners optimists or pessimists? Where do I begin? The answers are worth the book.

"Flower Garden Primer," by Ju H. Cummins (Macmillan, $3), is al for the beginner, but one who is m interested in the growing of flow than the fundamental phases of g dening. Horticultural facts come fi and design is taken up afterwards. B sooner or later in the thirty-eight cha ters the gardener will find every to likely to interest him touched up with knowledge, wit, insight, and keen sense of what the other digg wants to learn. Mrs. Cummins kno what the average person desires in t line of information and gives it him, whether the topic is roses, bull perennials, maintenance, books, soil inclosures—it is all there.

Another book is placed in this se tion, for while it purports to be writt for children, like "Alice in Wonde land," the grown-ups will probably e joy it to the fullest. "The Gardener First Year," by Alfred Bates (Lon mans Green and Co., $2), tells in sin ple, direct words how to start, an gives explicit and practical directio for work in the flower garden. Sequenc are logical—why, where and how—an the chapters on the manner in whic new plants come to us reads as a tal of adventure. Where the elders wi chuckle is when the author speaks hi mind on some popular foibles, certai rock garden aspects, gnomes and duck as decoration. It is all frank and stimu lating, straight from the shoulder, an the young gardener who begins wit this book as guide will never lose proper sense of value. Children *an* parents!

As a connecting link between thes volumes of generalities of action an the specialized books comes "Four Sea sons in Your Garden," by John C. Wis ter (J. B. Lippincott Co., $2.50), whos authorship is a guarantee of high merit This is no dated diary of action, al though the last chapter deals wit month by month activities. It is a com pendium of plant suggestions that ma be enjoyed during the different season of the year, discussions concerning gar dening operations and notes on al types of material that can be grow from Maine to North Carolina an west to the Rockies. The illustration are descriptive line drawings, and ful page marginless aquatone reproduction of suggestive garden beauty. It is book to be read and reread.

DESIGN

An enlightening book is "Garden De sign of Today," by Percy S. Can (Scribner's, $4.50), no mere collectio of plans, which are sometimes of sup positious value, but many photograph and line drawings of actualities, sup plemented with descriptive and sugges tive text by a leading English landscap architect. As the author indicates, tw chief threads are interwoven throug the various chapters: first the elemen tary laws of design, and second enoug practical information to help towar their successful application. All form of gardening are talked about, small large, water, rock, Japanese, wild, town rose, in a practical manner helpful t gardeners of whatever clime or country A good size, too, squarish and compact with fine paper and uncut edges. volume de luxe in popular format an price.

ROCK GARDENS

Two books from England add greatly the recorded knowledge of the sub-t. "Rock Garden Plants," by Clar-e Elliott (Longmans Green, $3), ries the authoritative stamp of the nder and head of the famous Six lls Nursery, Stevenage. In 328 pages packed the personal deductions ade during a lifetime spent in col-ting and growing Alpine and rock rden plants. They are very human nals, no mere lists of plant numbers. t the good are praised, and the dis-pointing condemned, the boring ones lmly brushed aside, and the interest-g species made much of. One does t have to be a rock gardener to enjoy e book; every page is good reading. Rock Gardens, How to Make and aintain Them," by Lewis B. Meredith Greenberg, $3), is a fourth revised lition of an ever-popular work, which es from the A B C's of the matter an alphabetical list of plants suitable r all sites and occasions and types of nstruction. Especially helpful are the notographs of actual gardens in proc-s of making, using both natural and tificial placements and, in addition to e pictures, line drawings of the right nd wrong methods, a treatment unsur-assed in putting a point across. Rec-mmended both for the beginner or e more experienced.

HANDY VOLUMES

The need of authoritative informa-on written for the small home gar-ener who wants only the gist of the natter has created six volumes—to be llowed by others—of very moderate rice and yet high worth (Doubleday, Doran, $1 a volume). "Pruning and Repairing of Trees, Shrubs and Orna-nentals," "How to Grow Perennial Flowers" and "How to Grow Annual Flowers," all by Victor H. Ries, cover heir subjects in clear, concise fashion. A Year in the Rose Garden," by J. H. Nicolas, reduces the activities of hat phase of gardening to the simplest nethods certain of success. Victor H. Ries takes up also "Plant Welfare," lescribing how to recognize and con-rol pests and diseases; Adolph Kruhm ells "How to Grow Vegetables and Berries." A good set of cultural books with practical value.

SPECIAL SUBJECTS

BULBS. In "Bulbs for Your Garden," by Allen H. Wood, Jr. (Houghton, Mif-flin, $2.75), is much information which is found in no other inexpensive book for understanding the bulbs, corms, tuberous roots and tubers which consti-tute so large a proportion of garden interest and display. It starts with the premise that the reader is totally un-aware of the different rôles these plants are capable of playing, and tells how each may be used to the best advan-tage. The Tulips are clearly explained, what is a "species" Tulip, what a Mendel, etc. Lilies, Gladiolus, Dahlias, Amaryllis all come into the story. One misleading factor is putting the Nar-cissus in the Amaryllis chapter and so indexing it, for while they belong to that tribe, they are seldom camouflaged under the family name.

ROSES. Gay in a gold and crimson jacket is "Bigger and Better Roses," by C. F. Mappin (Robert M. McBride, $2). New light on an old subject after a definite system worked out by the author, who is also the grower, which seems to remove the gamble of the game and make the raising of fine Roses a simple avocation. He frankly says that in the process of developing what he considers the best methods, he has caused the death of many speci-mens and lost years he could ill afford to waste. To prevent such calamities for other gardeners the pages are writ-ten, and provide one of the best books for the practical rosarian of the cur-rent season.

CLEMATIS. Elusive and shy is this tribe, and to help acclimatize it in our gardens comes "Clematis," by Ernest Markham (Charles Scribner's Sons, $2), superintendent for many years at Gravetye, the home of the dean of present-day gardening in England, the late William Robinson. A chapter from the American authority, J. E. Sping-arn, translates cultural directions for our climes, and so concise are the direc-tions of treatment for the vine, it would seem as if the difficulties of the matter would fade away by strict adherence to the tenets given. The illustrations are enticing and stimulating.

RHODODENDRONS. A long awaited book is "Rhododendrons and Azaleas," by Clement Gray Bowers (Macmillan, $10), as no treatise on this plant mate-rial had been hitherto written for American gardens, yet it is seen in most planting schemes. Dr. Bowers writes for both the collector and the possessor of one plant, and gives each exactly the information craved. On the inside cover of the handsome volume are mapped the Rhododendron regions of both the Old and New World with a numeral key fitting the text, a delight to the lover of origins! Site and shelter, soil and nutrition, planting and main-tenance, varieties for all purposes, even the methods of propagation are told in a language understandable by the veriest tyro. Over half the book is given to notes on the series and natural species with descriptions so vivid that recognition is simplified. Pests are rele-gated to an appendix, so they do not intrude upon the sequence of the sub-ject. The illustrations alone make the book one to be obtained willy-nilly: colored plates by Frank Taylor Bow-ers, the writer's brother, and pen draw-ings by the author with photographs of actual garden plantings. There is a wealth of information on every angle of the subject, a most noteworthy pub-lication.

TREES. A remarkable book is "Tree Flowers of Forest, Park and Street," by Walter E. Rogers (published by the author, Appleton, Wisconsin, $7.50). It is written to impress the reader with the fact, usually overlooked, that our common trees are flowering plants, and to call attention to the general lack of appreciation of trees as components of the winter landscape. A special tech-nique of photography made it possible to present the tree flowers as they would appear had our eyes the power of clear vision. Full page reproductions of the pictures of the seed pods of trees in all parts of the country are fasci-nating beyond words. The second point is made by silhouette drawings of the leafless trees, each reproduced in char-acteristic setting, showing the wonder-ful harmony of line and beauty of form. The work is mainly pictorial, with enough descriptive paragraphs to explain the plates. The silhouette draw-ings are made by Olga A. Smith, who also contributed drawings illustrating the flowers, foliage and fruit in outline. The dull cream paper of fine quality adds beauty. The whole is too worth while to be missed.

RESEARCH KEEPS GENERAL ELECTRIC YEARS AHEAD!

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SAYS THE JUNE BRIDE

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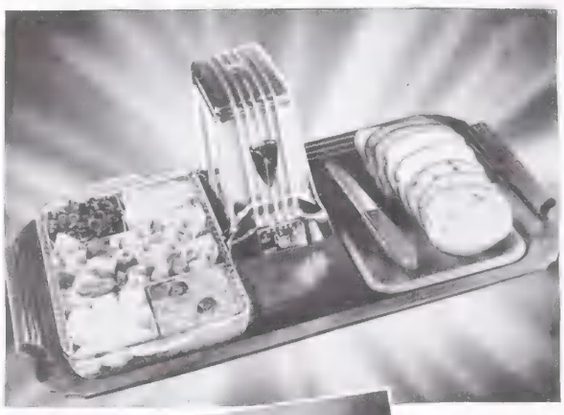

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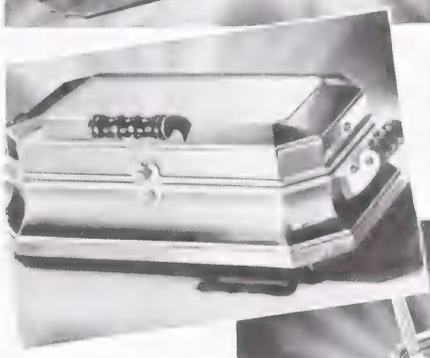

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Does she love cooking? This PORTABLE MIXER beats, mixes, and extracts juices in no time at all. Glass bowls guaranteed against heat breakage. Complete as shown, $21.50. Additional accessories at slight extra cost.

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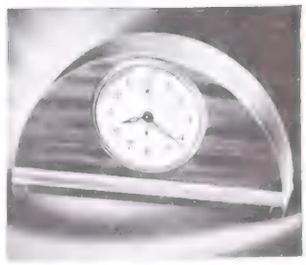

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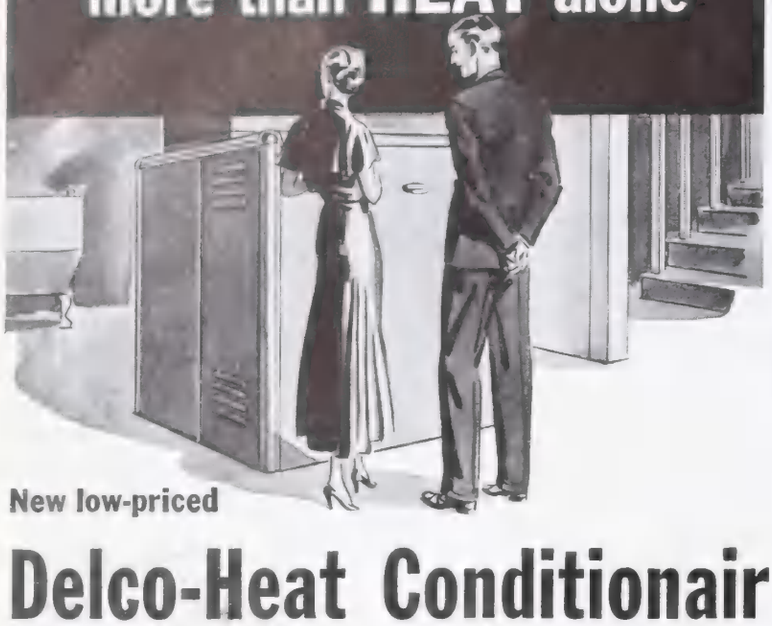

New low-priced

Delco-Heat Conditionair warms and Air Conditions your home!

. . . and it delivers this made-to-your-order weather for the cost of ordinary automatic heat

WHEN you build, or when you make improvements, have a heating system that is really modern. Have one that provides both *heat* and *winter air conditioning*.

The Delco-Heat CONDITIONAIR will do this, and at an operating cost no more than that of ordinary automatic heat. The Delco-Heat CONDITIONAIR ends the old trouble of cold and hot rooms. In their place you have a *warm house*. Every corner receives its share of fresh, filtered, warmed, humidified air, changed every 10 to 15 minutes.

And, if you wish, the Delco-Heat CONDITIONAIR can be equipped for summer air conditioning. Then the air is cooled and dehumidified, and in addition, filtered, circulated and changed as in winter. This summer use can be arranged for at time of installation, and put into service at any time in the future.

Do not confuse the Delco-Heat CONDITIONAIR with the old-time hot air furnace. The clean, invigorating warmth provided by the Delco-Heat CONDITIONAIR has nothing in common with the hot, dry heat of old-fashioned furnaces.

All parts of the Delco-Heat CONDITIONAIR are designed and built by General Motors. It uses a Delco-Heat burner, famous for its economical use of the cheapest grade of domestic fuel oil. The fuel economies of this burner cover the cost of circulating, humidifying, cleaning and changing the air.

The Delco-Heat CONDITIONAIR costs little, if any more than you plan to pay for ordinary automatic heat, but it provides vastly superior results. Prices can be included in financing your new home. If installed in your present home, attractive terms of the G. M. A. C. 6% plan are available.

When you choose automatic heat that is "A Product of General Motors"—you get equipment made by the world's foremost authority in the combustion of liquid fuels, and in the building of devices for that purpose.

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AUTOMATIC HEATING **DAYTON, OHIO** *AIR CONDITIONING*

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Two books cannot be passed by which do not fall into any of the above categories. "Garden Variety," by Sir Arthur Hort (Longmans Green, $4.20), is a personal account of the author's interests, enticingly divided into The Winter of Content; A Spring Miscellany; Fantastic Summer; Autumn Leaves which Every Wind Can Chase. While not intended as a working treatise, each page has its valid suggestion and challenge. Unusual viewpoints stir the reader to think over his own attitude of mind on the collection of interesting plants versus masses for effect: what should be the proportion of novelties to tried specimens in the small plot? What is the value of the quasi-rock garden? A delightful term, this last phrase.

Then from our own land comes "Garden Gossip," by Dorothy Biddle and Dorothea Blom (Doubleday Doran, $1), which takes its title from the forgotten meaning of the word in the old English sense, gossip: talk of friend with friend. The small book is a series of sketches of the kind a clever observer could make after leaning over the gates of the neighbor's gardens, noting the successes and failures, and being impressed with that fundamental fact of all gardening, that the personal element is ever the determining factor for success. The tale of Sycamore Valley is a joyous one, a miniature epic of suburban gardening.

FLOWER ARRANGEMENT

It would seem as if the last word had been said on this phase, but a past master of the art, Mrs. Walter R. Hine, brings out a volume, "New Flower Arrangements" (Scribner's, $2.75), which gives an entirely new approach to the matter. An expert gardener, the auth takes as the motif for the volume l statement "to be really good in the a of flower arrangement one must nec be a horticulturist of sorts." Starti with the sources of her material M Hine suggests the most effective a satisfactory ways of using the vari forms of garden and florist produc in words so clearly put that one har needs the excellent pictures to impr the particular points on the reade mind. The illustrations are lavish, a cover every example of the trends the last years, many of them tak from the prize winners of recent show A final chapter is on planning a staging a small flower show which giv every step of an undertaking th should be, as Mrs. Hine says, inexpe sive, inspirational and instructive. An one who owns the writer's first boo "The Arrangement of Flowers," shou certainly procure this one. Each is complement of the other, yet quite i dependent in treatment and with r repetition.

The other side of the subject is give in "Flower Arrangement," by F. Rockwell and Esther Grayson (Ma millan, $3), where the premise is take that the beginning and end of flow arrangement is not flower, but arrang ment. Cleverly and adroitly handle the text is practical, and a very usefu feature are the suggestions for partic lar placements in city and country fo certain rooms of the house, even th kitchen and nursery being discussed i suitable terms. Business places are no forgotten—in fact, of all the books co sidering the uses of plant material decoration, this volume covers the wide range of activities and appeals to th greatest variety of people.

DELPHINIUMS—BECAUSE THEY'RE BLUE

CONTINUED FROM PAGE 37

I would suggest to the average gardener, however, that he plant strong, two-year-old, field-grown clumps purchased from a specialist in this field, rather than start his Delphiniums from seeds. The fact that these two-year-old plants are strong and vigorous and disease-free should make it easy for the average person to get splendid results the first year he starts them.

Good cultivation is necessary. The soil should be deeply dug and liberally supplied with well-rotted manure. After the soil has been dug to a depth of from fifteen to eighteen inches, the well decomposed manure should be incorporated into the lower depth. Also dig in a sprinkling of bone meal with the soil. All manure that may contain wood shavings or moss litter must be avoided. Either of these ingredients is injurious to Delphiniums, and strawy manure only must be used. These operations are best carried out well in advance of planting time.

It is important to choose a well-drained site for your border, preferably one with a southern aspect that is sheltered from the north by a wall, by hedge or by shrubbery. Delphiniums should be planted at least one foot away from other plants in the border, preferably in groups in the back row. The holes should be wide enough to accommodate the roots spread out, and the crown of the plant should be held level with the surface of the bed. Pack the earth in well. Plants should not be placed too close together, as they r quire plenty of room to develop the fine spikes. Plenty of room also allow for free circulation of air around eac plant.

When the spikes are growing rapidl they should be watered thoroughly the weather is dry. Occasional waterin with a weak solution of liquid manur will also help, giving increased size flower and length of spike, and ge erally improving the color and brilliance of the bloom. The ground around eac plant should frequently be well cult vated for vigorous growth. The spike should be staked when they begin t obtain a height of two feet or so protect them from damage by rain an wind (see "Staking" in the June Scra book, page 52). After the plants hav finished blooming, the spikes may b cut back to within eight inches of th ground to help build up the plants fo a secondary blooming in the fall.

Fortunately this plant is practicall immune from insect pests except fo the mite, but as a precaution I woul suggest spraying every ten days or tw weeks with a weak solution of Blac Leaf 40, one teaspoonful to one gallo of soapy water. Add to this one tabl spoonful of liquid Bordeaux mixture.

A word about winter protection. Th best covering is salt hay. If this canno be procured, any other light materia may be used. Avoid leaves, for thes pack too heavily and will cause rot o decay during winter.

THE ARCHITECT'S DAUGHTER BUILDS A HOUSE

CONTINUED FROM PAGE 29

March 3, 1936

ly dear Ann:

Today banks and mortgage companies e lending building money to people ke Tom and yourself on a fifteen or venty year basis.

The loans are rather generous and he interest plus repayment of the prinpal on a twenty-year loan amounts about $7.37 per $1.000 per month.

Assuming therefore that you and Tom uilt a $9.600 home, you would probbly put up $2.600 in cash yourself, and ake a mortgage of $7.000. If you did his your monthly payment to the bank ould be only $51.59, and in twenty ears you would own your house and ave a place to retire to.

But never mind, my dear. I have no usiness interfering in your affairs.

Dad

March 7, 1936

ather dear:

This whole question is a very big one or us and terribly important. Tom and are both longing for our own house—n fact, we want it so badly that we ave to avoid talking about it. We just ray for a break to make it possible.

But perhaps you, as an architect, can elp us. For instance, you speak of the arrying charges as $51.59 a month. But hat figure, although low compared to ur present rent, doesn't include the nsurance and taxes we should have to pay for in a house.

Again, how much of a house can we get for $7,700?

Ann

March 12, 1936

My dear Ann:

I cannot say, till your plans are done, just how much house you will get for any given sum.

All I know is that you and Tom cannot afford to put more than $9,600 into the whole affair and that to be properly safe from a real estate point of view the lot should not cost more than one-fifth of the total investment. All of which means that the house should cost $7,700 and the lot $1.800, with $100 for the lawyer.

I cannot tell you how much house you will get for your money but I can say that you will get more house this way than you will by renting, because even your landlord cannot finance one any more cheaply. (Of course I am speaking of houses having equal quality and improvements.)

And now for the incidental items of expense that go along with the carrying charges—namely heat, insurance, taxes and upkeep.

"How much?" you ask. What a question! Naturally they are going to vary as much as a woman's temper, and anything I say will probably be used as a rope to hang me with, but here goes:

They should not come to more than $4 a month per $1,000 of the original cost of the house in and around New York, or in your case about $30.80 per month.

Dad

March 16, 1936

My dear Father:

Now I have it all straight, and can talk to Tom intelligently.

Our rent here is $75 and besides that there is storage on the car and expensive week-ends.

I can therefore see how we could manage a house comfortably—if you'll stand by your figures!

What shall we do next? Go to see our bankers, or the F.H.A. or the President?

Ann

March 25, 1936

My dear girl:

Before you can do anything or before your banker or even your President can give any definite decision you must have plans, and before any architect can draw intelligent plans he must see the lot on which you wish to build. Therefore the first thing for you to do is to find your land.

Knowing you, I am sure your first impulse will be to buy twelve acres, fifteen miles from nowhere. Tom, on the other hand, will probably want to buy a small corner of Grand Central Station. Somewhere between is about right.

If you expect to farm, of course acreage is necessary. But if all you want is a garden, a swimming pool, a tennis court and privacy—then an acre is sufficient.

As a matter of fact, so far as privacy is concerned I would gladly guarantee it on a 10 x 10 lot, whereas I would hesitate to do so on a one hundred acre tract. Walls, you know, rather than wide open spaces make for privacy.

So, with only $1,800 to spend for a site you must be careful. If you buy beyond normal city conveniences, you must allow extra money to cover them. If you buy on the open road, avoid main thoroughfares and unstable surroundings. If you buy in a development, be sure your neighbors are the kind of people you like. And be sure the real estate people are substantial. Don't buy for schools or golf alone, but buy where you feel most at home—a part of the picture.

And finally don't let a super salesman push you into anything. Don't buy until you cannot help yourself—fall like a ton of brick or not at all.

Dad

NEW YORK CITY
HOWARD CHAPIN BROWNE
SEQUOIA, CAL.
HAVE PRIME LOT STOP BOTH CRAZY ABOUT IT STOP WHAT DO WE DO ABOUT THAT
TOM

SEQUOIA, CAL.
THOMAS SMYTHE
600 E. 85 St., N.Y.C.
RECOMMEND OBTAIN OPTION UNTIL PLANS COMPLETED STOP IF YOU CANNOT WAIT SEE LAWYER AT ONCE AND SEW IT UP STOP DO NOTHING WITHOUT LEGAL ADVICE FROM LOCAL LAWYER DAD

March 30, 1936

Dear Dad:

Acting on your telegraphed advice Ann and I bought our lot, or at least we signed a contract to purchase it, subject to title investigation by our attorney.

Use these

Double-Duty Stains

House at Pelham, Connecticut. Stained with Cabot's Creosote Shingle Stains. Architects, Hoyne, Moore & Wenderoth.

for *Beauty* and to GUARD against decay

For more than 50 years, architects have been specifying Cabot's Shingle Stains for their soft, warm colors and their clear, texture-revealing beauty. Thrifty homeowners have chosen them because they know that their pure creosote content (more than 60%) *doubles the life of wood.* First costs are low, and upkeep costs are lower still. Cabot's Creosote Shingle Stains are the most economical beauty treatment that you can give your home. You can use them to advantage not only on shingles but on clapboards as well. For further information, sign and mail coupon below.

House at Thornton Park, Mo. Stained with Cabot's Stains. Architect, Angelo Corradino.

Summer Cottage at Mille Lacs Lake, Minn. Log siding stained with Cabot's Stains.

Farm at Lake Mohawk, N. J. Architect, Edwin R. Clark. Roof and walls, Cabot's Stains.

Cabot's Creosote Shingle Stains

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141 Milk Street, Boston, Massachusetts

Samuel Cabot Inc.
Manufacturing Chemists

Gentlemen:

Please send me color card and full information about Cabot's Creosote Shingle Stains.

*Name*_____

*Address*_____

Phone to Find WHO SELLS IT

HB-6-36

WHEN WEDDING BELLS CHIME . . . ANY TIME

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A new idea in blankets, developed by North Star, adapted to Spring or Summer—Fall or Winter. Blankets won't change with the weather. But you can be your own thermostat with North Star Nocturnes. The Nocturne is a sheer-textured, very light weight blanket, made of 100% pure fleece wool. Closely woven of long-fibred, very finely spun yarns; petal-light, soft, and luxuriously flexible. And here's how you can use them—

1 Buy Nocturnes in pairs, and double pairs. But in warm weather, or in Summer, use only one Nocturne. Its sheet-like thinness and flexibility will keep you cozy.

2 Then, as the weather gets cool, or cold, pull up the second, third, or fourth Nocturne. The closely woven, long-fibred pure fleece wool layers have sufficient warmth, without weight, to keep you luxuriously warm. And—

3 When the weather varies, or when Spring and Summer finally come, throw off the Nocturnes to desired comfort. Put on or take off at will.

Ten beautiful colors as fresh as your bedroom chintz. Three sizes. Guaranteed satin bindings. The perfect gift for the Bride-to-be. $7.50 each, $15.00 pair. The leading department stores are the first places to look for Nocturnes. The North Star Woolen Mill Company, Minneapolis, Minnesota.

NORTH STAR BLANKETS

HERE ARE TWO OTHER BRIDAL GIFT SUGGESTIONS

Phone to Find WHO SELLS IT

The North Star Initialed: Individual initialed [illegible] made to match with initials properly [illegible] of blanket. In-[illegible] shade chart. Every of blanket. $15.

The North Star Regal: The finest solid color blanket; very soft and flexible: many beautiful colors; five inch satin binding. Perfect in white for the bride. $30 and up.

I made a deposit of 10 percent of the purchase price, but particularly noticed that my attorney provided in the contract that I was to get this back together with his fees if everything was not right up to snuff.

At first I was a little dubious about your advising me to use a local attorney but quite early in the deal I saw light. In the first place he was familiar with the particular lot and its surroundings, so could talk intelligently, in the second place he volunteered the information that he was in touch with one of the local banks and would gladly further our cause in obtaining a satisfactory loan.

So that time we got two birds with one stone, which I understand is the average that breeds success. We are both awfully grateful for your advice. Thanks a lot.

Tom

P. S. Incidentally, we are both so pleased with our purchase that we will be content if we are able to go no further, for awhile. We can have lots of fun playing with it and with talk of inflation persisting it is probably a mighty good investment.

March 30, 1936

Dear darling Father:

It's ours. I just adore it. We have just come back after a day of trying to clean it up.

It's an awfully grubby-looking piece of land (it cost $1,650 and is only .9 of an acre)—five miles from the railroad station and at least half a mile from a hard road. And typically New England—a lot of rocks with a little soil between them. There are some nice large trees, but best of all there is a foolish little brook, rising out of a ledge in the back corner, that flows through its entire length.

It was that brook that sold me. It is not large but it's still quite enough for a swimming pool. And imagine how grand it would be to build a long narrow house beside it, with every room, including my bedroom, opening on it!

Think of the delight of being able to step right out of one's own room to one's own pool with nothing on but one's own skin!

I am all for bigger and better walls.

Love,

Ann

March 31, 1936

Dear Dad:

Well, the fireworks have started. Ann and I are tearing our house to pieces, setting it on the lot. Or at least we would if we had a house to tear to pieces.

Here we have a grand lot with a grand brook running right through the middle. Naturally, I pictured the house at the back with the brook running between it and the road. I wanted rustic bridges for the front walk and the driveway. But Ann screams aloud at the mere mention of it.

She says if I like rustic bridges I can go live on the Bronx River Parkway. As far as I can make out, Ann is going to put the house flat on the curb with all the rooms opening onto the back where I have been used to seeing garages, drying yards, garbage pails and other utilitarian things.

I have a hunch it isn't going to do me much good to ask for your help, but perhaps you may be able to reconcile me to Ann's ideas.

Tom

April 6, 1936

My dear Tom:

Sorry to let you down, but I'm afraid I'm entirely with Ann in this. If you want to be a self-appointed Park Commissioner, go ahead and build your rustic bridges. It will be a contribution to the community, to be looked at, but not lived in.

What you and Ann are really after is a home, and not a monument. The land is the base and the background for the house. But the house is designed principally to protect the inhabitants of the land from the elements.

You and Ann expect to live on the land as well as in the house. In the plan you suggest indoor and outdoor living would be completely divorced from each other. Spring and summer would mean carrying swings and benches down awkward porch steps.

To Ann, privacy and seclusion are essential, because she intends to use the land for really intimate family life.

Of course, no one approves defacing a street or doing anything which is unkind to the neighbors. And, while it cannot be denied that every foot of land which lies between you and the road is dedicated to the community, there is no point in making an outright donation of it—unless, of course, you enjoy sitting on the lawn in goggles and dusters with cotton in your ears.

Well, you asked for it, my lad.

Dad

April 11, 1936

Dear Dad:

Talk about living on the land—that's all we've been doing since we bought that lot.

Last Sunday all three of us piled into the car about 7 A.M. and out we went. I took along a box of matches intending to burn the lot over—but not at all. Ann said that would be destroying organic matter, so instead she made David and myself rake up all the dead grass and leaves and pile them on *her* compost pile in the back corner of the lot.

That done, she made us clear out a place about 10′ x 10′ for a seed bed in which she intends to start her garden to be transplanted later.

It took all day to get the rocks out and when it was done we seemed to have nothing underneath but yellow clay. Pretty discouraging, I thought, but Ann insisted that with patience, plenty of organic matter and lots of lime, we could eventually build up the soil.

Pretty hard work—but I will admit when it was all over, and we three sat down to tea and sandwiches along our little scrubby brook, I did get quite a kick out of planning our future.

Don't you think that perhaps an acre is too small? I know it will take us quite a while to get this in shape but it will be done some day and then what?

Tom

April 12, 1936

Dear Father:

Well, we are over that bump—so what do we do next?

Have you some plan we could be thinking about or shall we find our own architect?

Ann

April 16, 1936

My dear Daughter:

How I wish I were there to build this house with you. But since I am not, you had better find an architect at once.

ENJOY YOUR OPEN PORCH

WARREN'S PORCH SHADES give the finishing touch to a well furnished summer porch. Also, they protect it from sun, wind, rain, and assure the utmost privacy,—day or night.

The Oil-stain weather-proof colors will not rub off; the slats are of velvety smoothness; the general construction is that of quality and lasting service.

Beautify and Protect Your Porch, Now, with WARREN'S PORCH SHADES. They are a summer comfort investment.

If not at your dealer's, send porch dimensions (openings) for estimate.

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But first let me give you a little advice on this ticklish subject.

An architect is an interpreter, whose duty it is to place on paper and execute a plan which is in harmony with your most intimate wishes.

He is the paymaster of the project—your financial agent and adviser.

An architect, to serve you, must also be technically trained on the engineering and mechanical features.

To combine all these qualities he must be quite a man. It is an order that very few men can fill for anyone and no one can fill for everyone.

Therefore look carefully before you choose. Select for all three qualities, but primarily for the one who is most in sympathy with your ideas.

Dad

April 21, 1936

Dear Dad:

If I engage an architect what assurance do I have that the house he designs will be within my price limit of $7,700? Will he prepare rough sketches and guarantee a price?

Tom

April 26, 1936

My dear Tom:

When one engages an architect to design a house costing a certain sum, one has no more assurance that he will be successful than one has when one engages a doctor to cure a sick child. Some architects are more ingenious than others in the economical use of materials, just as some surgeons are more skilled than others. But none of them can perform miracles.

A house, you must remember, is composed of hundreds of individual items each of which can be varied. A house, like any other fabricated article, is a series of compromises between practicality and perfection. These compromises are fixed by the specifications and the plan after consultation with you. Until they are fixed there can be no mutual understanding as to what constitutes a house, and so no basis on which a price can be established.

No doubt you will find architects prepared and willing to submit preliminary sketches, to prove they have grasped what you would like, but I hope none will be so foolish as to venture a price on such flimsy information.

On the other hand, though, you will find Job was a piker in patience and persistence compared to your architect. Sooner or later, if you are willing to stick it out and are moderately conciliatory, a solution is bound to result.

Pick your man on performance, pin your hopes on him and follow through. Your money will not be lost.

Dad

April 30, 1936

Father dear:

If an architect cannot give us a price until the plans are done and paid for, why shouldn't we go direct to a builder who will draw plans and quote us a price with no charge?

Ann

May 4, 1936
Via Air Mail

My dear little Chiseler:

Fair enough—why not?

Well, when you get this price, what then?

Are you and Tom better judges of value than those of us who have been

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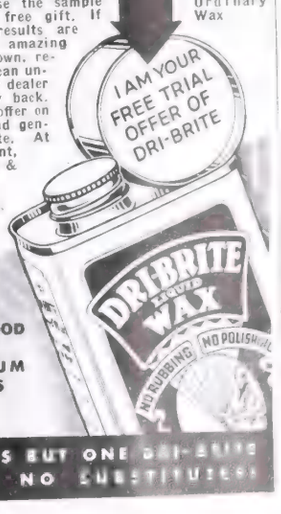

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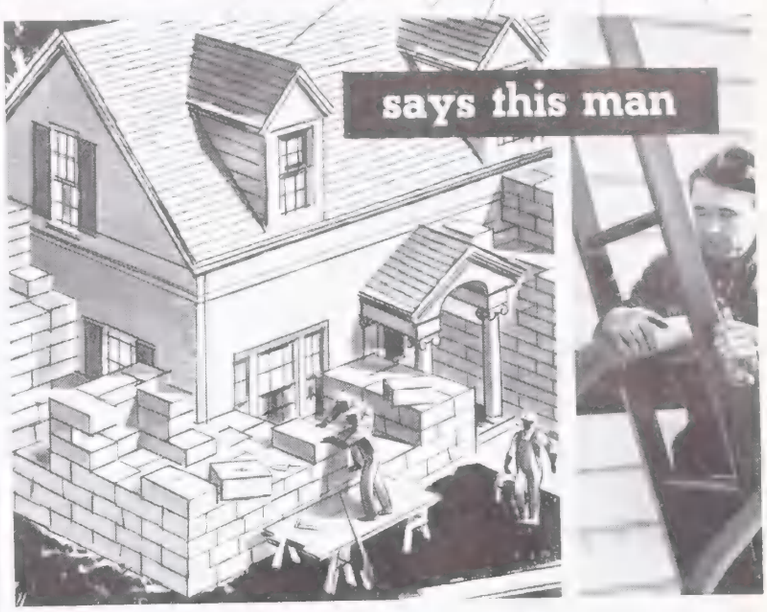

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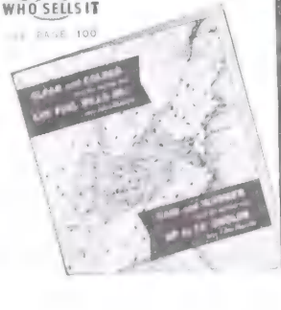

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. . Raised eyebrows or exclamations of approval

it costs no more but results are certain if you consult a decorator . . . .

You will admit the importance of authentic style sources in your clothes and recognize their sure note of correctness . . . Interiors planned and executed by a skillful Decorator are equally important and distinctive. You easily distinguish the homemade frock and you may be very sure that people of taste distinguish homemade decoration just as unerringly.

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This counsel is invaluable whether your problem is great or small, and, the cost will be definitely in line with what you expected to spend . . . For, the Decorator's good taste, cultural experience and service are included as part of your purchases. From the standpoint of peace of mind and happiness, and for the equally good reason of economy, it is an eminently practical idea to consult a Decorator.

This message to you is published in the interests of all good Decorators everywhere by Stroheim & Romann, New York, creators of Decorative Fabrics of Distinction.

in the business for years? Can you, without detailed cost estimates and competitive bids, determine what is and what is not a fair price for a building?

It is not a question of honesty. I know very few builders who would willfully build shabbily—but I also know that services cannot be rendered free and that the builders who are giving this service give it because it permits them to get not only the money for the plans but a bigger profit as well.

To do this they don't have to resort to dishonest substitution or poor practices. They merely have to simplify at any one of a hundred points.

For instance—pushed for a matter of fifty dollars, I often eliminate a mantel or two. They ordinarily cost $35 to $50. In their place I put a wrought iron fringe costing $1.50 or a simple wood molding costing $.65.

This substitution does not weaken the building and has proved so popular that I can assure you it does not cheapen the interior. But it does lower the cost.

Similar substitutions can be made at dozens of points; they are legitimate as long as the saving is passed on to the owner and is not converted into a little extra profit for the builder.

Be reasonable—builders are business men and not philanthropists. The architect is in a position to watch your interests in a way that you cannot. Let him draw up the specifications and get competitive bids on them from the builders—in that way the materials which go into your house are guaranteed by contracts.

Dad

May 9, 1936

Father dear:

Well then, if competitive bids is what you want—why shouldn't one buy a set of stock plans and submit them to four or five contractors?

Ann

May 14, 1936

My dear Ann:

Of course this whole business must sound like a terrible tooting of the architect's horn—a plea for my bread basket. In modesty, I should keep quiet—and I often do to strangers. But feeling as I do, I must speak up—not for the profession's sake but for the sake of the general landscape!

I think it was Lewis Mumford who said that the architect and the printing press between them had ruined American architecture.

I quite agree. Find me a true craftsman builder and I will gladly walk the plank and push my profession ahead of me. But since our machine age has completely destroyed our craftsmen, all we have to hang on to, as the next best substitute, is the architect.

This house of yours is probably the biggest single investment you will ever make in your life. The price you pay will be based on the cost of bricks and mortar. But the value of your investment fifteen or twenty years from now, when you own it outright, will have relation to bricks whatever.

Houses live and die on their perso alities. They wage a silent battle for s vival that makes our own child's pla In fact, 90 percent of our houses a sold at a loss five years after they a built, even in good times.

Some fail due to faulty placemer Some fail as a result of economi changes. But some survive rank loc tions, revolutions and even fire becau they had that something which mak men fight for them and tend them.

Last week I heard of a house Massachusetts which lay in the path a great new highway. For generatio it has survived all our convulsion finally to fall. Yes, to fall—bit by l to a new foundation in Darien, Con

A compliment to an honest builde an appreciative group of owners. Color al architecture. Yes—but a triumph f the spirit of the designer.

Copy it, if you will—syndicate it as press feature. The duplicates will hav no more life, value or reality than cheap copy of the Mona Lisa.

Your architect may not be as great a the syndicated artist. But his house wi have his mark, his individuality witho the blur of double exposure.

Build for yourself, Ann. Plaster you way of living and your architect's ski over the whole building and it wi bring you joy and profits to your childre

May 18, 193

My dear Dad:

What does an architect charge?

Ann

May 23, 1936

My dear girl:

Architects are not mercenary crea tures. They realize your problem an cooperate so far as they are able.

Their usual charge is 7 percent to 1 percent for plans, specifications an supervision of construction, and on half of that, or 3½ percent to 5 percen for plans and specifications alone.

Today most architects are willing t draw plans and specifications sufficien for builders to bid on for $100 to $15 If the job goes ahead, they get th usual whole fee, but if nothing mor is done, the plans are theirs and n hard feelings.

Actually what usually happens is tha the first prices are too high and hav to be rejected. However, they do giv a starting point from which to begi the serious business of eliminating th non-essential trouble makers.

Of course, if you are adamant in you requirements and refuse to yield, th architect has no alternative but to dro the job. He cannot cut quality and yo should not try to force him.

Dad

P.S.—So far your expenses are:

Lot	$1,650.0
Recording Deed	7.5
Legal	85.0
	$1,742.5

(To be continued next month)

THE PRACTICAL GARDENER

A "WALKING YARDSTICK" is handy for measuring off lawn areas when distributing fertilizer, and for numerous other uses in the garden. Make it of three laths in the form of a capital A. Fasten the two legs at the top with a single nail, then spread them until the feet are exactly three feet apart (or preferably five feet, for the easier arithmetic to be later employed in ca culating square feet), and secure the in that position by the cross-piec which can be placed high enough t clear most of the vegetation you wi encounter as you walk along. No stoop ing, no fastening of tape.

—Honoria Philben
Everett, Washington

YOU AND YOUR BACKGROUND

CONTINUED FROM PAGE 46

-fore she goes in for a lot of antiques hich may not be suitable.

Furnishing your first house is very ke setting the stage for a new play. esign your "set" suitably for the part ou expect to play. Seek furniture apes and sizes that will neither mini- ize nor exaggerate your girth and ature. Consider the colors that are be- oming to you. Do not forget that al- ough you are the leading lady in this ew drama, minor parts will be played y your family, his family, your friends d his friends.

Will you be entertaining a great deal, r living very quietly? Do you have cktail parties and buffet suppers? Or o you like to give dinners and bridge ncheons? If you fall into the latter ategory get a life-size dining room ble by all means. If your social life s the casual kind, a small extension ble will do nicely for the present.

If you love informal living by all eans make your house Early Ameri- an. You can do all sorts of things with prightly chintz and gay plaids, and a aple rocker is very amusing in red ingham or a flowered print. The shops ill aid and abet you with quaint wall- apers, excellent carpets in hooked-rug esigns, botany prints and accessories f pewter and pressed glass without umber.

If you like to sit on your feet and ery new things stimulate your sense of well-being, select a deep, low-seated, half-round chair of the modern type, that is upholstered in a rough textured material. A brown and beige diagonal striped fabric would be grand. Then find things to go with it. Don't be afraid of blonde woods. Seek diligently for some startling accessories in metal and glass.

Do you want to play safe and minimize the possibility of growing tired of things? Eighteenth century English is always livable and lovely. You will find an infinite variety from which to choose . . . Chippendale, Heppelwhite, Sheraton and the Brothers Adam! You can mingle more colors and get away with it. You are sure of comfort, sure of charm if your taste runs to leather-top tables, break-front bookcases and wing chairs. Drape your windows in damask, hand-blocked linen or crisp chintz, as you choose.

But whatever you do in the name of Regency, Directoire, or French Provincial, remember that you are setting the stage for your new life, and that you will either be flattered or befuddled by it; and that you should plan a dwelling-place as you ensemble your clothes, plotting the major pieces first, and then playing up to them. It is sometimes hard to find a suit to match a pair of gloves or a hat, but you can almost always find the right accessories if you buy the *pièce de resistance* first.

HOW DOES YOUR GARDENING GO?

CONTINUED FROM PAGE 40

veathered skin and sunburn, there are uggestions to lessen these disagreeable fter-effects.

To answer these questions—how to imber up and how to garden correct- y—I went to see Miss Estelle K. Bertine, an experienced physical edu- ator who has specialized in posture, nd worked both with young people and with older ones.

LIFTING AND CROUCHING. She points out that Nature has given us powerful leg muscles, muscles that were intended to take strain and weight. It has been proved by actual tests that any normal man has more power in his legs (which he releases by bending at the knees), to lift a weight off the floor than he has in his back when he bends at the waist with almost rigid knees. He can always lift a heavier weight when he lets the leg strength tackle the job—and he will be far less likely to strain the sacro-iliac joint, that most susceptible spot between the pelvis and the lower spine.

This is the reason for telling a gardener to move a heavy basket or stone by the crouch position, which spares the back and makes use of the powerful leg muscles. You can see this position illustrated by the young gardener at the right on page 41. Notice particularly that her feet, in the correct position, are separated and planted firmly on the ground. The wrong way to lift a stone or any heavy object is to bend from the waist and stiffen the knees.

The crouch position is a static, rest position of power, easy to maintain for long stretches of weeding or lifting, if your thighs are not overweight, and if one hand is on the ground supporting the body while the other is busy. The semi-crouch position, however, is the dynamic posture of power assumed by any boxer, baseball catcher or runner, as he is about to release effort in any direction. In the semi-crouch position both hip and knee are slightly flexed. The back line is a graceful curve, not a sudden sharp angle.

WALL BICYCLING. Start morning exercises in your room, Miss Bertine says, to limber up your knees (unless, of course, your knees have some special disability and should not be exercised). One of the safest of these exercises to use, when not under supervision, is known as wall bicycling (see picture at the bottom of page 41). Lie flat on the floor or on a floor mat (not on the bed), without a corset, arms stretched up loosely, and legs at right angles to the body. Let the hip come up against a wall or door. Let the right foot rest up against the wall, with knee bent back toward the abdomen. Let the left leg rest full length up against the wall, with the bottom of the foot parallel to the floor.

Then reverse the position of the legs as in bicycling, and at the same time bend both elbows down close against the sides. Repeat this perhaps ten times the first day, but increase the number of repetitions each day until you can do it over one hundred times.

The reason for exercising the arms as well as the legs is to limber up that other part of the body a gardener uses often, the shoulders. We are inclined to forget to use our shoulders and overtax the back or forearms when we work. If

MUTINY IN THE BASEMENT

Thousands are rebelling against

FURNACE SLAVERY

THOUSANDS are changing to new Oil-O-Matic that cuts fuel costs to the bone. They ask—"why shovel coal and drag out ashes when Oil-O-Matic costs no more than coal?"

And they are right! Mass production (more than 200,000 Oil-O-Matics have been sold) has reduced prices 50% in five years! Add to this what Oil-O-Matic saves you in cleaning and decorating, in ash hauling, furnace cleaning and repair bills, and doctor bills due to uneven heat. Now will you say you can't afford Oil-O-Matic?

Don't shovel coal another day. Williams Oil-O-Matic can be installed in your present heating plant in a few hours. It is noiseless, sootless, needs no attention. Write or phone us today for a free heating estimate.

Act now! Generously easy terms under F H A plan . . . nothing to pay until October 1st, low interest charges, 12 to 36 months to pay.

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our shoulders, hips and knees are free and move easily, we are less likely to impose on our spines.

BACK SLIDING EXERCISE. To limber knees and hips for the crouch or semi-crouch, it is well to practice the back-sliding exercise shown in figure 4, at the bottom of page 41.

First stand against a wall, heels about four inches from it, shoulders and hips touching it. It is important to drop the bony pelvic ring so that it will rest solidly against the wall. This portion of the body should remain flat against the wall all the time.

Stand on tiptoe, bend the knees, keeping them close together, and slide down against the wall as far as possible. But do not be discouraged if you cannot go all the way down the first few days. The idea is to slide back again to starting position with the body erect and the pelvis flat against the wall. This is hard to do at first. Four times is enough, but it can gradually be built up so one can do it ten times and not be lame. Of course, the application is what counts when actually gardening. Try to think as you work outdoors whether you are saving your back by using the leg muscles of the crouch or semi-crouch position.

RAKING. One reason why women have weaker backs than men is that long girdles and long corsets constrict the hips. The corset makes you bend above the hips, which inevitably gives you an ache in the hollow of the back. When raking stand with the feet well apart and let the hip and knee bend slightly to take some of the strain. Be sure the arms are as shown in the top left picture on page 41—the left hand grasping the rake handle from underneath, the right hand grasping the rake further down on the handle from above. The motion is a swing from left to right as the rake is drawn toward you. With this motion there is no strain on the arm. The work is done as it should be, by the upper arm, shoulder and hip. (If it is more comfortable, hold the rake in exactly the reverse position from that shown, facing in the opposite direction.)

A splendid exercise to limber the shoulders is that illustrated in the first two photographs at the bottom of page 41. Drop on all fours. Rest your weight on one hand and swing the other arm in a wide circle as far upward as you can, and then under the other arm, and out (as in the second photograph). Reverse the arms after a few repeats. If you find, when you are working out of doors, that your back and shoulders are growing stiff, do this exercise on the ground. This brings the circulation tingling into the neck and shoulders and loosens the tensity there.

It is always a relief to stop and stretch a muscle that has been tight. The great trouble in gardening is that you are apt to get so absorbed that you forget to stop and relax.

PRUNING. Pruning trees or shrubs that are above your head is another hard task that is very apt to lame necks and arms. It calls for shoulder strength because every time you raise your arms over your head, you have raised the center of gravity and are more top-heavy. No gardener needs to be told that it is an effort to sustain this position. There are two ways to offset the strain. One way is to put one foot in front of the other, which gives one a better stance in any task. The other way to counteract raising the center of grav is *not* to stick out your stomach, but ra er to drop the bottom of the pelvis li the string of a kite, so it centers do toward the ground. Knees have to g a little in order to do this. The ex cise already described, of stretching arms over the head and down to sides when bicycling, prepares one the tug of the arms in such work.

WEEDING. Take, for instance, the ch of weeding. Five minutes of any weeding position calls for some chan if only to turn the head or step f ward. After a longer time, if you ha been kneeling on a cushion to we try squatting on your haunches as Hindus and Chinese Buddhas do their long meditations. After this tir stretch the legs a bit and then stooping over from a standing positi for a short time. Some gardeners li to weed vegetables straddling a r with knees bent a little. Sitting down a low stool designed for the purpo offers another position. I myself fr quently weed on all fours, supporti myself first on one hand and then the other.

If pride keeps you from the undign fied joys of weeding, you may be i terested in what William Cole had say in his garden treatise of 1615:

"Gentlewomen, if the ground be n too wet, may doe themselves much goo by kneeling upon a cushion and wee ing. And thus, both sexes might dive themselves from idleness and evell con pany which oftentimes prove the ru of many ingenious people. But perha they may think it a disparagement the condition they are in: truly none all if it were but put in to practise. F we see that those fashions which som times seem ridiculous, if once taken u by the gentry cease to be so."

LABOR-SAVING TOOLS. I asked one my dirt-gardener friends the other da if he had any kind of implement recommend as a labor saver. "Well," h said, "for one thing I don't hoe an more. I use a wheel cultivator." This a fine way to save effort in a vegetabl garden. But in a flower border, especial ly around thick-set clumps of well established perennials, this is not poss ble. A hoe is necessary. There is a ne one called a handy hoe and weeder with a four-and-a-half-foot handle an a head only an inch wide, with a cut ting edge on all three sides. With it yo can cultivate the soil to an eight-inc depth and go into crevices of paths an around big plants easily. At the sam time, by turning it on its side, you ca cut the roots of weeds below the groun without stooping.

The man who planned it took int account the middle-aged or aged gar dener who can no longer stoop as h once did. For his sake, too, the ne weeder was designed for Dandelion and Plantains on the lawn. It gets a any weed with a tap root. You plung it in, cut the tap root by pressing th handle, and pull out the whole plant

I myself cannot wield the large-size rake, hoe, spading fork or shovel tha a man handles so readily. I lack th strength in my arms. Children's tool are not durable enough. Someon thought of me when he brought ou these tools in a "ladies' size"—lighte in weight but as sturdily made.

The long pole-pruner that most o us use for tall shrubs and trees is diffi cult to use for any length of time. Ther is a new pruner on the draw-out prin

. . . are you getting your *Money's Worth?*

Are you sure of getting more than the doorways and roof, the number of rooms and the arrangement you've always wanted in your house? Are you sure that behind its delightful appearance, your house will be sound in every detail—able to stand up through wind and weather and hard usage for many years to come?

If you have the slightest doubt in the world . . (even if you haven't, this booklet has tips for you) . . you must read "When You Build," prepared by architects who know all the dangers and heartbreaks that can accompany building, and tell here how they can be avoided in advance.

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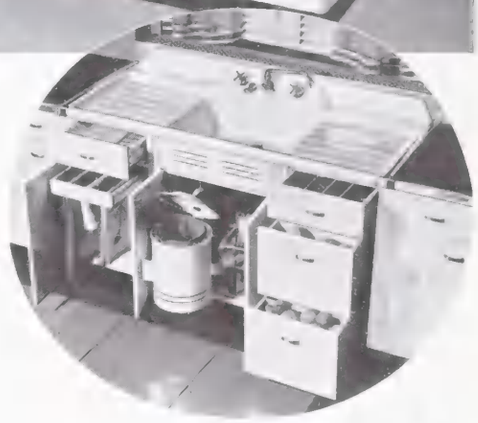

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The sink—acid-resisting porcelain on cast iron—has out-of-the-way faucets, swinging spout, cup strainer, rinsing and vegetable spray, stemware drying ledge and depressed drainboards. Fixtures are heavily chromium plated.

Send the coupon today for complete description of this labor-and-time-saving improvement in kitchen equipment. On convenient terms from your master plumber.

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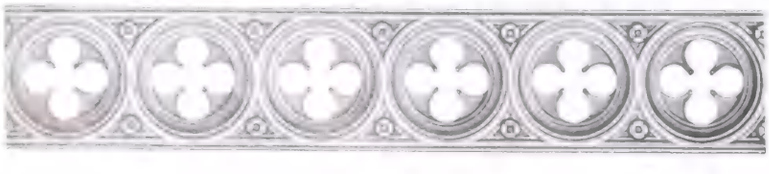

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ciple—with a great deal of leverage and a hand snap-cutting device, so that one hand can operate this and thus cut through an inch of hard wood while the other hand supports the three-foot extension handle. It is particularly good for rambler Roses or any bush with prickers on it, as you can prune without getting torn by the briers.

A watering can with a long spout is much easier to use than one with a short spout, because you can keep the weight of the watering can near you and yet water a plant some distance away. With a short-spouted watering can you are constantly lifting the can out from your side to enable you to get at a plant. It takes twice the effort to hold this can because the relative weight of an object increases with every inch it is held out away from the body.

You have doubtless seen the practical pails for keeping flowers fresh as you are out cutting them. They consist of two cylindrical containers, not large in diameter, attached one at each side of a stiff pole-type handle. You rest the pails on the ground as you work, and slip each flower stem into the water as cut. The length and position of the handle and the size of the pails are calculated nicely, so you can carry the device easily at your side with your arm straight down as you go about.

A new device that saves the nuisance of twisting a garden hose on to a faucet is a hose coupling that snaps into place and comes out with a jerk and can't leak. Also, my eyes have recently fallen on (and coveted) trowels and forks of stainless steel, highly polished so they slip through the ground easily and come up without earthy incrustations which cause you the labor of cleaning them off. Lambskin gloves for gardening are a great saving on the hands. The newer kind, Kremeskin, (which the gardener on page 11 wears, and which may be bought from Max Schling) is treated with lanolin so it softens and bleaches the hands as you work. The gloves come in three sizes. They are supple, durable, washable and really keep a great deal of soil from coming into contact with your hands. I like to have two pairs on hand, so if one gets wet I have a dry pair to pull on. And I like two trowels (both with firm handles), so if I forget where I put one I don't lose time hunting it up when in the midst of a job.

LOCAL RELIEF. Soreness and fatigue after gardening yield first to a hot tub bath. The hot water relaxes the muscles and washes away the impurities thrown off by your body through the pores. One needs a good stiff hand brush and a special soap to free the hands of grit and dirt. I like Lava soap for the purpose, or the beauty grains put out by one of the leading cosmetic authorities. Both lather freely and dissolve the dirt but leave the skin smooth. In a hot bath, pine bath crystals stimulate and soothe, partly because of their pungent odor. And the good old stand-by to rejuvenate one after muscle fatigue is Epsom salts—a cupful to a bath. After the hot tub, a lukewarm shower is pleasant and you may taper it off to cold. A cold plunge by itself is likely to cause stiffness unless you are in good physical trim. And after you have built up endurance and strength, a good vigorous swim on top of gardening has a splendid tonic reaction.

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the toes under the ball of the foot, following the shape of the foot with a strong, firm pressure out around the heel and up the back of the leg. Massaging and stretching the arms or legs also affords relief, kneading deeply into the muscles but avoiding the joints, where harm can be done by misguided rubbing. The rubbing liquids that combine fragrance with rubbing alcohol are appreciated by a sensitive person. Just dabbing your heel with cotton saturated with skin tonic is advised by Madame Helena Rubinstein, to freshen you up after a gardening orgy. All beauty experts stress the importance of every woman gardener's treating herself at night to a facial cream that nourishes and bleaches at the same time, so that her face will not get leathery and sallow.

You may not realize that there are nail tonics to apply all around the nails and fingertips before and after gardening, to keep the nails from breaking and fingertips from getting seamy. And there are creams, lotions (some not at all sticky) and oils to protect the skin from sunburn before and after working. Some of them contain an ingredient that repels mosquitoes but does not offend one's sense of smell.

It pays to wear a hat when you garden if you have fair hair that bleaches readily from the sun. It pays also to rub in a hair tonic every day to keep the scalp from drying out, and to keep the hair its natural color. Hot oil shampoos are splendid once a month to counteract the dryness engendered by working out-of-doors.

The matter of garden costume is largely personal, but one general rule is to wear flat heels. The natural body balance and rhythmic swing you get when wearing low or flat heels is as important in gardening as in a game of squash. If you are not easily bitten by mosquitoes, you can dress in shorts, a bathing suit, or a low-back dress. But probably the best and most practical thing to wear is a pair of overalls—corduroy, perhaps, like the young gardener's illustrated. (These, the sweater, the canvas espadrilles and the hat all come from Best.) Of course, sun-bathing can easily be indulged in while gardening—but just watch out that one spot is not constantly under fire. I like a bandana tied loosely around the back of my neck, where I often burn badly.

If wearing low heels at first gives you a backache, stretch the heel cord by dropping your heel down with every step as you go upstairs. Also push the heel up in the wall bicycling exercise.

I like a hat for part of the time, a light one with a medium brim. One gardener I know likes the Chinese coolie hat which ties under the chin and rests lightly with no pressure around her temples. She gardens always in a cotton suit, Chinese style. It is airy and loose, becoming to her, and protects her skin from burns, bites and blisters.

I wondered, as I summed up all the aches and disagreeable aspects of gardening, how I could possible convey in a few words to the uninitiated why this pastime continues to hold us as it does. And then I found William Lawson's book called a "New Orchard and Garden," published in 1618. He has said all that can be said for all time:

"And who can deny but the principle end of an Orchard is the honest delight of one wearied with work of his lawful calling? The very works of, and in, an orchard and garden are better than the ease and rest of, and from other labors. . . . For whereas every other pleasure commonly fills some one of our senses, and that only with delight, this makes all our senses swim in pleasure, and that with infinite variety, joyned with no less commodity."

—Margaret O. Goldsmith

THIRTY MINUTES TO COOK

Continued From Page 43

ping pan and brown in a very hot oven (450°), basting with a cupful of water. When the duck takes on a rich brown color, set aside in a cool place. A little less than an hour before dinner skim off the grease from the juice, put the duck in a heavy pot, pour the claret over it, and add quartered carrots and turnips and whole small onions (all of which have been parboiled for 3 minutes) and cook over a very low fire, with cover tightly weighted down. A moment before serving, cream together the butter and flour, add to the simmering sauce, and let boil up once with cover removed. Arrange the duck on a hot platter, surrounded by the vegetables, and strain the sauce into a sauceboat.

FISH STEW

2 lbs. bass
1 cup broth
1 cup white wine
1 onion
1 clove garlic
½ green pepper
2 tablespoons butter
1 sprig thyme
½ bay leaf
few shreds of Spanish saffron
salt and pepper

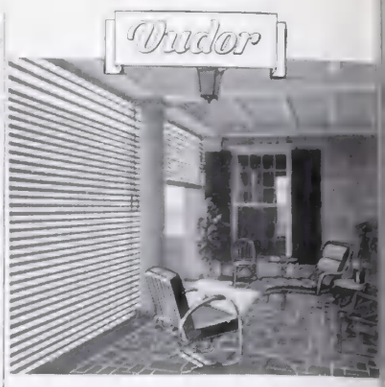
Have the fish man prepare the bass in fillets, or if bass is not available use halibut, or swordfish. Fry chopped onion, garlic and green pepper in the butter until the onion begins to brown slightly. Pour in broth, season with thyme, bay leaf, salt and pepper, and let the mixture come to a hard boil. Dredge the fish in flour and drop it into the boiling broth; add wine, and let all simmer very gently, covered, for half an hour. Add saffron, and after cooking a minute longer, serve on rounds of toast which have been fried in butter. The fish should break into large-sized pieces during the process of cooking; or if halibut is used, it should be cut into large cubes before putting into the broth.

SCALLOPINE OF VEAL WITH CREAM

4 scallopines of veal
1 small onion
¼ lb. mushrooms
2 tablespoons butter
½ cup cream
1 teaspoon lemon juice
salt and pepper
paprika

Have the butcher cut very thin slices from the leg of the veal, and then have him pound them until they are even thinner. Dredge with pepper and salt and fry with sliced mushrooms and onion in the butter. When well browned on both sides, pour in the cream, add lemon juice, salt to taste, and paprika. Let boil up once, and serve.

For seaside vacationists fish is, of course, God's gift to the cook who doesn't plan to spend the summer in the kitchen. We won't go into the matter of all the broiled and fried fish that



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may be well prepared in considerably less than half an hour, but just in case you have forgotten an old favorite, here is a dependable recipe for

CRAB NEWBURGH

2 cups picked out crab meat
½ pt. cream
1 cup sherry
2 tablespoons butter
3 egg yolks
salt and paprika
few grains of cayenne

Melt the butter in a saucepan, and add to it the cream. Bring to a boil and add the crab meat. When the cream has again reached the boil, put the saucepan over a double boiler and add well beaten yolks to which has been added the sherry. Season to taste with salt, paprika and cayenne and allow to thicken for a minute, stirring from the bottom of the pan continuously. Serve with a stack of hot, buttered toast, allowing each person to help himself first to the toast and then to the Newburgh.

VEAL ZINGARA

1 slice veal cut from the leg
2 slices bacon
2 onions
1 small clove garlic
1 sprig thyme
1½ tablespoons butter
2 tomatoes
¼ lb. mushrooms
1 cup white wine
4 potatoes
salt and pepper

Have the veal cut about an inch and a half in thickness. Jab a knife blade through it at regular spaces, and insert short lengths of bacon into the incisions. Dredge the veal with salt and pepper and sauté in butter with onion cut in thick slices. Lay in a baking dish, sprinkle over with sliced mushrooms, add whole garlic, thyme, whole peeled potatoes, and whole peeled tomatoes; season with salt and pepper. Moisten all with wine and cover dish very tightly with a weight to keep in all the steam. Cook in moderate oven for 1½ hours, and after having removed the garlic serve in the dish in which it was cooked. If more convenient, this can be simmered gently on top of the stove instead of in the oven.

For the quick, last minute dish you will find a pleasant change from hamburgers in

RUSSIAN BITKIS

1 lb. round steak (chopped)
1 onion
1 tablespoon butter
1 cup sour cream
1 teaspoon soy sauce
salt and pepper
paprika

Season the chopped beef with salt and pepper and add two tablespoonfuls of the sour cream. Shape into flat cakes and fry in butter quickly over a hot fire, along with the sliced onion. As soon as the meat balls are crisp and brown, pour in the sour cream, season with soy sauce, salt and paprika, and let bubble up once. Serve at once on a hot platter with the sauce poured over the meat, and a ring of onion on each ball. As this, like most Russian food, is pretty substantial, better precede it by nothing heavier than a cold madrilene. A green salad served along with the bitkis can take the place of a vegetable, to the satisfaction of guests as well as cook.

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THE DUDE

IF THERE is one thing above all others that sets dude ranching apart as relaxation, it is its invitation to leave your accustomed world behind. A diving helmet on Fifth Avenue is no more out of place than a straw hat on a Wyoming ranch. Yet so many dudes seem unable to leave their straw hats behind when they go ranching. This is an important failing, though fatal only to the hat. For once you get into the swing of ranch life, become used to rising just after sunrise and going to bed (and to sleep) just after dark, learn the special delights of trail riding all day long on horseback, find that you need not breathe gasoline fumes to be happy—once you do these things you will realize how silly it is to think of dude ranching on any terms but its own.

It is difficult to think of any more satisfying vacation, provided you take it as you find it and forget there was ever any other way to live. This does not mean that you will forego comfortable beds or running water or well prepared food. It simply means that you will find Rome the more pleasant for acting like a Roman.

There are practical advantages as well as spiritual ones. For example, to a dude ranch you need take only your usual underwear and odd jackets or sweaters. For the rest, blue jeans, a couple of noisy flannel shirts, riding or cowboy boots and any kind of hat that will shade your eyes and stay on will suffice. These you can buy in any ranch town or whistle stop on the way. A stock saddle is not like an English saddle, and well cut breeches are not essential. Nor do knees count for much on the prairies. Jeans serve as well as moleskin. And this goes for both men and women, though any kind of riding togs can, of course, be worn.

There are a few things you can't do on a ranch. You can't play golf (at least so far as we know), you can't eat stuffed baked lobster, to name two. But you can ride, walk, climb mountains, fish, hunt (in season), ride, eat, sleep, and sit under a tree for hours with your eyes half shut and not the vestige of a thought in your head. You will not dress for dinner, though washing is permissible. Evening clothes are wholly out of place, yet you may dance every night if you wish. At most ranches you can swim in streams, lakes, or pools—and very invigorating swimming it is sure to be.

Many of the Wyoming and Montana dude ranches are working ranches. That is, cattle, horses and maybe sheep as well as guests are wrangled for profit. And the daily business of a ranch hand is fascinating to an Easterner. The roundups (when they occur), the branding, the horse breaking, the thousand and one occupations of the rancher between sun-up and sun-down are unlike anything you will see anywhere else. Best of all, you don't have to do any work yourself unless you feel like it. The longest distance you will have to walk on foot is from the ranch house to the corral. The only chore at mealtimes is getting your fork from plate to mouth.

Dude ranching, *per se*, is not particularly novel. But in recent years the ranch proprietors have done much to make the dude effortlessly comfortable—to make him feel immediately at home without reminding him of home at all. The railroads have helped immeasurably, too, for they have not only made the ranches better known to outsiders, but have helped to coördinate their operation and individual attractions from the visitor's point of view. And, of course, they make reaching the dude ranches both easy and pleasant. Our recollections of the Northern Pacific's

Something for dudes to watch with admiration, awe and envy: Cowboys in the corral of the Valley Ranch at Cody, Wyoming, breaking broncos in the time-honored custom. Excitement and spills are plenty

North Coast Limited, to give but a single example, are particularly happy. Even if air conditioning were not an ineffable boon on the long trek across the hot Dakota plains, the gigantic baked potatoes served in the dining cars would make the trip always a success. And while you cannot hold the railroads responsible for the panorama that unrolls outside the car windows, you can be grateful that they run their trains above ground rather than through a tunnel.

Incidentally, if you go dude ranching, go by train. Automobiles—at least your own—are a nuisance on a ranch. You don't use them; you won't even enjoy driving them, once you leave the main highways and take to the cattle country. The ranch cars meet your train and drop you at the corral. The horses carry on from there.

And by all means do go dude ranching. There is no joy quite to match it, in kind, even though perhaps in degree. (We're speaking, of course, as pink-blooded city slickers.) Ranching is functional in fact, as modern architecture is in theory; and it is always fun. It expresses not only a traditional way of life but an entire world of directed and highly organized activity. That becoming part of it all, if even for a short time, is such balm to the spirit speaks all the better for Gilead. Seeing America first has nothing to do with it. We would not send you to a dude ranch to broaden you or make you a better boy or girl. We would send you because the great open spaces are really great and open, because the air is clear and sharp, the mountains high and the valleys deep; because the prairies are so wide and flat, the trees so narrow and vertical. The swish of a horse's uncropped tail is as fresh a sound as the swish of a club-head on a golf course. To go further, the grunt of a willing cow pony as he struggles up a rock trail is infinitely preferable to the grunt of an unwilling golfer as he tries to blast out of a sand trap. It may take longer to boil potatoes at an altitude of ten thousand feet, but when they are eaten by the light of a campfire on a table of saddle blankets you will agree they are well worth the wait.

What a fortnight or a month or a summer on a ranch will do for your health (we don't care how good you think it is already) is astounding. You may not wind up the season as tough as rawhide or brown as a saddle, but you'll feel as if you were. And that will please you so much you will be a trial to all your friends until your next vacation.

—Ralph Sargent Bailey

The Shoshone River runs through the beautiful Wyoming country, near Valley Ranch. Here you can see two riders fording it, while a whole family of dude-ranchers swim in its cool waters, and sun on the bank

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NOW THAT YOU'VE FOUND THE WAY

CONTINUED FROM PAGE 59

symptom of week-ending. With every invitation, we send, hopefully, a blank on which guests are requested to fill in the date of arrival and departure, and the train they will take both going and coming. We also inclose our week-end schedule, and the house rules. If you don't bring your tennis racquet or the right clothes, you will have to take the consequences. Fond as we are of you, *we do not lend.*

We've been fair about the thing, too. We have a mail-box in the hall, where guests leave suggestions as to service. So far we've had three: please put alarm clocks in rooms, provide individual bathmats, and make Bill stop snoring. All excellent ideas. And we've encouraged coöperation, and even competition, by grading our visitors. Their rating is mobile, changing with our experience of their visits. There are Grade A guests, eligible for Christmas, New Year's, Thanksgiving, Fourth of July and the International Polo; Grade B guests, reserved for such occasions as Washington's, Lincoln's and the host's birthday, and Grade C guests, good for substitution and occasional rainy Sunday in Lent.

Yes, the plan has been successful. Our only failure is Gertrude, who came back from California to find our propaganda in her mail.

She adored our little cards, she wrote or would have if she had read them before somebody threw them away . . .

"But I'll see you on Saturday," she finished. "I'll be out in the morning, so wouldn't know when.

"Yours till the week-end.

"Gertrude.

"P. S.

"I may bring a man."

IRIS IN THE NEW SHADES

CONTINUED FROM PAGE 38

fully matured and will have sufficient time to become established in their new locations before the advent of winter.

In selecting a place for planting, it is well to keep in mind that the bearded Iris is a sun-loving plant and can use full sunlight all day long excepting in the South, where partial shade is advisable. Almost any well drained mellow soil is suitable, but if the earth is inclined to be heavy it should be lightened by the addition of sand and a little peat moss. Contrary to the popular notion do not add lime unless the soil is decidedly acid, for an excess of lime often induces rhizome rot. Bone meal is a satisfactory fertilizer in preparing the soil, and a little pulverized cow or sheep manure scattered over the beds early in the spring will often improve the bloom.

When arranging Iris in a bed, set the rhizomes of different varieties at least two feet apart, for each will form a sizable clump in two years, and groups of Iris look much more attractive with some space between them. Rhizomes of one variety should, of course, be planted much closer together and it is important that each should be pointing in the same direction, otherwise the group will not fill out evenly. In planting, dig shallow holes with a slight mound in the center. Place the rhizome on this mound, spread the feeding roots evenly all around, and tamp the earth firmly on top of them. When planted the rhizome should be just below the surface. It is a mistake to have them appear above the ground like so many ducks in a pond, as is sometimes advocated. Always trim the fan of leaves back to within four to six inches of the rhizome so as to prevent excessive evaporation while root growth is being made on the newly planted Iris. The bearded Iris will stand considerable drought, but during dry spells immediately after planting it is best to water them well once or twice a week until growth is fully established.

The tall bearded Iris require but little care other than to keep the plants free from weeds and litter. Any cultivation should be very shallow so as not to disturb the feeding roots near the surface. For the first winter, a light airy mulch of excelsior or salt hay will be of decided benefit to prevent the rhizomes from heaving. Leaves should not be used as a mulch for they are apt to become soggy and matted, and are detrimental to the Iris. Early in the spring the Iris should be thoroughly cleaned of the mulch and their old withered leaves. If any of the rhizomes have heaved above the ground they should be carefully pushed down and covered with earth at this time. There is then not much else to do but to await the gorgeous blossoms which will presently be forthcoming.

Soon after blooming it is well to remove all the stalks that have flowered by cutting them off flush with the top of the rhizome close to the ground. This will allow additional air and sunlight to penetrate into the clump and keep it in a healthy condition. In the course of three or four years the clump will very likely be a mass of entwined rhizomes each seeking nourishment from the ground. It is then time to divide the clump, and when this is done it should be separated into small divisions or, better yet, into single rhizomes. The amount of increase which will be available for replanting will be surprising.

While bearded Iris are singularly free from insect pests and diseases, it is well to mention that they are occasionally attacked by the Iris root borer, rhizome rot and leaf spot. The most troublesome of these is the Iris borer, which hatches out in the spring from eggs deposited by a moth in the leaves the previous fall. Hence the importance of removing all the old leaves in the spring. The borer first punctures the foliage and then slowly works down into the rhizome, growing in size in the interim until it is often 1½" in length. If allowed to proceed unmolested the borer will in time destroy the entire plant and therefore must be stopped early. A zigzag edge and slime on the foliage usually is a sure indication that the borer is at work. By cutting off the leaves below the point where the borer is working the plant can usually be saved. Sometimes merely

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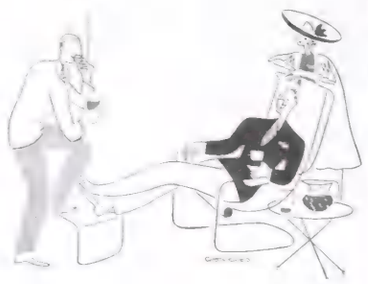
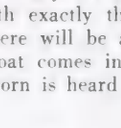


As if garden problems weren't enough at this time of the year, what with unexpected weeds to cope with, and unexpected Japanese beetles, and too much rain, or not enough rain, here comes the seasonal problem of what to give guests who motor out to see you unannounced just about lunch time, or whom you press to stay on for dinner, even though you know there are only three chops in the icebox.

Unless you mean to take your mind off the Petunias entirely, and brood over housekeeping matters all summer at the expense of the herbaceous borders, you have got to keep your pantry stocked—not with just a lot of cans and jars, but with exactly the right ones. Otherwise there will be a panic every time a sailboat comes in sight, or an automobile horn is heard on the driveway.



Stone House Farm, at Durham, New Hampshire, has gone a long way toward solving the problems of the summer hostess who wants to get a vacation as well as a meal. This small model farm combines an old-fashioned care in raising its vegetables and chickens with very modern and sanitary methods of packing them, so that the products turned out are just about perfect. There is tender young Golden Bantam corn; sliced apples ready for pie, or to be eaten as compote; blueberries; baby beets; tender young chicken; shell beans; delicious honey and any number of other farm products, all put up in glass jars and ready to serve hot or cold. Orders are filled by the dozen jars—either of one product, or in specified assortments.

We know of several lives that have been saved already this season because of the forethought of ladies who have laid in a supply of the new Geisha Brand of sliced smoked salmon put up in oil in tins. It is the same sort that you get in the better delicatessens, only instead of being sliced off a whole fish, and having to be eaten up right away, this new variety can be kept for that emergency when guests drop in for cocktails unexpectedly. It's also grand for a cold snack with a bottle of Heineken's Holland beer of a warm night. As hors d'oeuvres, though, this extra special salmon is terribly good with O. P. Anderson's Swedish Aquavit, served chilled. This smooth, slightly aromatic brandy can be had at Park & Tilford's, at Macy's and at most of the larger liquor stores.

Also for the cocktail tray, or better still for sherry, are two new biscuits: a delicious Sunshine morsel called Martini Butter Crackers, which is perfect with no embellishments for sherry or used as a base for canapés served with cocktails. Almost anything goes well with it—potted meats, sardine paste, or cheese. The other newcomer is a crisp, tangy little biscuit called Cheese On Rye, that goes equally well with beer or spirits. We predict that both will be given a big hand at beach parties as well as bars this summer.

Hostesses are usually so busy thinking up something to have on hand which will assuage the more serious hunger of unexpected guests that they often forget all about the sweet part of a meal until confronted by that sudden blankness after salad. We have found a new variety of baked apples at Macy's, which can be turned into a dozen different sweet dishes, and each one excellent. These big, perfect apples come three to a can, and (if you don't mind our being frank) are a lot better than those you bake yourself—plenty of thick, rich syrup, and the nice smooth skin that is so hard to achieve on a home range.

Another help in the dessert problem is the sauces put up by Schrafft's—butterscotch and fudge. Ice cream is always easy enough to make in your mechanical refrigerator, but sauces aren't anywhere nearly so simple. Indeed, we have never understood why Hollandaise is always looked upon as *the* trick sauce, while there are pitfalls of these two ice cream sauces into which even professional cooks can stumble. Contrary to whatever harrowing experiences you may have had with homemade butterscotch and fudge, these Schrafft sauces are guaranteed never to go grainy on you, or get hard as stone, or stick the jaws together, or do any of the things you have learned to associate with your own sauce making.

Two new White Rose products make fine warm-weather dishes. There is a delicious fruit salad that comes in a big can—awfully good chilled and served plain-so, and even better topped with a lemon or pineapple ice. The fruits can be soaked in any kind of liqueur (Bellows & Company's Fraises des Vosges, if you want to be really magnificent), or in white wine. The syrup of the fruits should be drained off and they should be left to stand in the liqueur or wine on ice for at least

and DRINK BAR

FOR ALL THOSE PLEASANT PEOPLE WHO BELIEVE THAT FOOD AND DRINK ARE MORE THAN MERE NECESSITIES WE SERVE THESE TIDBITS, FROM COCKTAILS TO CARAMELS

an hour. The other White Rose item that we have found particularly useful is beautifully packed broccoli. For with that peculiar contrariness for which the human race is so justly famous, now that broccoli is out of season, it's just the time we begin to long for it. This White Rose brand is lovely and tender, and served cold with mayonnaise it makes a fine luncheon salad, or it can be heated and served as a vegetable, either with Hollandaise or drawn butter.

Mine Host's Handbook, a booklet-of-the-month from the National Distillers Products Corporation, 120 Broadway, New York, should be added to your library of liquor literature at once. It is filled with excellent recipes for drinks and canapés and advice on what glasses to use and when. But more, far more than that, its authors know and produce for your benefit the most delightful little sidelights on drinking.

If you want, for instance, to floor your husband, ask him why gin is called gin. If he gives you a pitying glance and tries to return to the newspaper, you can tell him sweetly about "genièvre," which means juniper berry in France. For making a little money on the side, we suggest placing small bets among your less intimate friends on the difference between a jigger and a pony. (For your private information, a jigger is an ounce and a half and a pony is an ounce.) For sheer self-satisfaction, there's nothing like having a reputation as a connoisseur.

There are a hundred and one things to be done with Hormel's Jellied Consommé. Of course, it is one of the very best ways to start off a warm luncheon, just chilled and turned into bouillon cups. Be sure, though, that your cups, too, have been in the refrigerator; and put a thin slice of lemon on the consommé—it adds to looks as well as flavor. For the luncheon entrée, fill a ring mold with parboiled, shelled shrimp, pour over them a can of the

Jellied Consommé, and put in the refrigerator until firm. Unmold onto a cold platter, fill the middle with sliced cucumbers, and serve with mayonnaise dressing. Or, fill the same kind of mold with Ferndell mixed vegetables, pour in the Jellied Consommé (unjelled, of course), and when cold and firm, unmold and fill the middle of the ring with Russian dressing, garnishing the dish with crisp lettuce as a final touch.

Nothing is pleasanter as a luncheon drink right now than one of those long cool wine cups which used to be so popular in our elders' day, and which seem more or less forgotten since repeal. A cocktail being too heating for mid-day, anyway, you will find a white wine cup the coolest possible luncheon refreshment, and to make it practicable, H. H. Burns, Julius Wile, Bellows & Co., and other of the more reliable dealers all have delightful little Mosalles, which are sufficiently inexpensive to use generously for a cup that may be drunk straight through the meal. Here is an old formula for one of these pleasant drinks:

Moselle Cup

1 qt. Moselle
1 pony White Curaçao
1 pony Benedictine
1 pony brandy
1 bouquet fresh mint
3 orange slices
3 lemon slices
¼ small pineapple (cut in sticks)
6 maraschino cherries
8 peeled white grapes
1 pt. charged water

Let the wine and all the ingredients except the mint and the charged water stand in a glass jug in the refrigerator for half an hour (the wine having previously been chilled). Add the charged water, some ice cubes, and stick the bouquet of mint in the mouth of the jug.

If you prefer a red wine cup, here is the formula for one, which, although it is not perhaps quite so cooling to the eye as the Moselle, is still a mighty pleasant drink of a warm day—either served with luncheon, or in the afternoon when guests are gathered on your outdoor terrace.

Red Wine Cup

1 qt. red wine
1 pony peach brandy
½ orange (sliced)
½ lemon (sliced)
2 tablespoons sugar syrup
8 fresh cherries
1 sliced peach
1 split carbonated water
mint
peel of 1 lemon

Let the cherries and peach stand in the sugar syrup for half an hour; add the other ingredients, putting in ice, twisted lemon peel and mint at the last moment.

—V. M.

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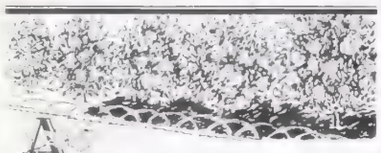
Another TIP FOR GARDENERS



AFTER you've spent valuable time and money in planting good seeds, bulbs, and perennials this spring, don't let summer's hot sun bake the life out of your plants and rob you of the beautiful flowers you should enjoy.

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THE RUGOSAS GROW IN GRACE

CONTINUED FROM PAGE 35

of the investigator, the same thing pops up both pictorially and descriptively between 1799 and 1830 as *Rosa ferox*, the Hedgehog Rose! However, the telling of the basic characteristics of the plant never varies: spiny stem, single flower, violet-red or white, fragrant, a thorny Rose which by reason of its defenses seems to have been created to be admired from afar. Recurrent summer bloom, no double forms, branches trailing, leaves wrinkled, extremely hardy.

Such was the plant between 1830 and 1840 when the hybridizers began to work, for such natural assets as those possessed by the Rugosa-Kamtchatica-Ferox plants were a challenge to use them toward something still better. The earliest results I have been able to find are noted in an item in the 1844 Year Book of the Royal Society of the Netherlands, which tells of a hybrid obtained by crossing Rugosa with Thunberg's Multiflora, another Japanese introduction, called Iwara or Ibara, "a decorative and medicinal(?) shrub with small white single flowers and wrinkled leaves blooming in midsummer."

From that date the game was on and many were the matings. Exact notes of the earliest processes are missing, but they included widely separated crosses of geographical origins. Among the parents were *Rosa californica*, the pale pink clustered wildflower of the Sierra Nevadas, Oregon and Washington; the pasture Rose, *R. humilis* or *carolina*, growing from Maine to California. The next recorded work after the Holland statement was begun in 1880 by the French hybridizer, Georges Bruant, at Poitiers, France. He used in his experiments mainly *Rosa dilecta*, a group of hybrids between *R. odorata* and *R. borboniana* (tea and Bourbon Roses) with the Rugosas, crossing and recrossing the same types until a selection was obtained which took the name of the introducer as *Rosa bruantii*. The first of these which has come down to us was Mme. Georges Bruant, with large, loosely formed bunches of waxy white flowers, fragrant and with a long period of bloom. In 1895 a seedling was obtained with very bright pink flowers, smaller than the type but more regular in form, blossoming freely from spring until late season and retaining brilliant scarlet fruit during the winter. M. Bruant found this plant well adapted for informal garden design, named it *R. calocarpa*, and worked with the specimen until Belle Poitevine was produced with very large clusters of bright pink, a giant double-flowering hedge Rose of wonderful decorative value. Meanwhile, in 1889, across in Lyons, in carrying on the work of her husband, Mme. Schwartz evolved the variety, Mme. Charles Frederick Worth, also with rosy carmine flowers, large and fragrant and of a hardiness which has never been known to fail—parentage unrevealed. 1892 saw another French creation from the firm of Cochet-Cochet, the same horticultural house that worked with Josephine at Malmaison years before, at Coubert, thirty miles from Paris. This Rose, still the best double pure white Rugosa, has borne for nearly fifty years the ponderous name of Blanc Double de Coubert.

In 1893 activities shifted to this side of the Atlantic when Jackson Dawson won the silver medal of the Massachusetts Horticultural Society by crossing Rugosa with the hybrid perpetual, Général Jacqueminot, thus securing Arnold, a single rich glowing crimson flower, the plant blooming profusely in June and July. Continuing work at the Arnold Arboretum Mr. Dawson sent from there to Kew, England, the Rose he produced by mingling the strains of *R. wichuriana* with Rugosa, which was later named *R. jacksonii*, one of the earliest of the Wichuriana hybrids and the forerunner of numerous present varieties. In Europe again, a significant event in the fortunes of this Rose family took place in 1899, when Dr. Friederich Müller of Weingarten, Bavaria, took a Gloire de Dijon climber for seed bearer, and a hybrid perpetual Duc de Rohan as pollen parent, and made a second cross with Rugosa for hardiness. The result was the pillar Rose, Conrad Ferdinand Meyer, still after thirty years one of the handsomest Rugosas to be had. The flowers are silvery pink double cups of fragrance produced on strong canes, recurrent through the summer, and the foliage passes from the tenderest reddish green of the new shoots to the dark green leaf of maturity.

This brings us to our own century, when the main efforts have been directed toward combining perfection of bloom, desirable color, a long flowering period, graceful habits of growth with the sturdy and disease-resistant qualities of the Japanese species. The following are commercially available:

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Lady Duncan: 1900. (Dawson.) *R. wichuriana x R. rugosa.* Pink with yellow center and stamens. Single. United States.

New Century: 1900. (Van Fleet.) *R. rugosa alba* x Clotilde Soupert. Flesh pink. Double. United States.

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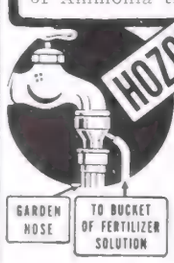

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Amelie Gravereaux: 1903. (Gravereaux.) *R. gallica* x Eugene Furst (hybrid perpetual) x *R. rugosa.* Carmine purple. Double. France.

Rose à Parfum de l'Hay: 1903. (Gravereaux.) *R. damascena* x Gen. Jacqueminot x *R. rugosa.* Cherry red, globular bloom, fragrant. France.

Hansa: 1905. (Schaum.) Unrecorded source. Reddish violet. Double. Germany.

Nova Zembla: 1907. (Mees.) White, yellow stamens. Double. Netherlands.

Hildenbrandseck: 1909. (P. Lambert.) Unrecorded source. Carmine flowers in clusters on terminal shoots. Semi-double. Germany.

Schneezwerg: 1912. (P. Lambert.) *R. rugosa* x *R. bracteata.* Snow white, yellow stamens. Semi-double. Germany.

Mme. Julien Potin: 1913. (Gravereaux.) Type Conrad F. Meyer. Flesh pink. Double. France.

F. J. Grootendorst: 1918. (De Goey.) *R. rugosa rubra* x Mme. Norbert Levavasseur (red baby rambler). Red, small flower, double. Netherlands.

Max Graf: 1919. (Bowditch.) *R. rugosa* x *R. wichuriana.* Bright pink, golden center. Single. United States.

Agnes: 1922. (Dr. W. Saunders.) *R. rugosa* x Persian Yellow. Pale amber, deeper center. Double. Canada.

Türkes Rugosa Sämling: 1923. (Türke.) Conrad Ferdinand Meyer x Mrs. Aaron Ward, hybrid tea. Peach pink on yellow ground. Semi-double. Germany.

Stern von Prag: 1924. (Berger.) *R. rugosa* x Edward Mawley, hybrid tea. Dark blood red. Double. Czechoslovakia.

Sarah Van Fleet: 1926 (Van Fleet.) *R. rugosa* x My Maryland, hybrid tea. Rose pink. Semi-double. United States.

Schwabenland: 1928. (V. Berger.) *R. rugosa* seedling x Elizabeth Cullen, hybrid tea. Amaranth pink. Double. Czechoslovakia.

Ruskin: 1928. (Van Fleet.) *R. rugosa* x Victor Hugo, hybrid perpetual. Deep crimson. Double. United States.

**Dr. Eckener:* 1930. (Berger.) Yellow, tinted orange. Semi-double. Czechoslovakia.

Golden Dream: 1932. (Türke.) Türkes Rugosa Sämling x Constance, hybrid tea. Pure yellow. Double. Germany.

Polar Bear: 1934. (Nicolas.) Nutkana. New Century. White. Double. United States.

ADDED to other qualities, most of the list are intensely fragrant. With such varied parentage it is easy to see that there is some member of the Rugosa family fitted for any rôle it is called upon to play. Neglect has come because they were expected to furnish the same sort of satisfaction as the plants commonly envisaged when the word "rose" is used. This they cannot do, but they will provide equal pleasure in the parts suited to them by inheritance and hybridization. Rampant growth is easily kept in bounds by pruning as drastically as desired. They don't mind having their long canes reduced. No coddling is needed or welcomed; independently they laugh at mildew and black spot. Aphis find the leaves tough and non-juicy; against crawlers and creepers Rugosas have an effective spiny defense on which the pests impale themselves long before the damage zone is reached. Hardy beyond belief, these plants toss off snows, winds, sleets, zero temperatures with a

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mere shrug, and also suffer—perhaps not willingly but competently—the other side of plant aggravation, blazing sun and drought. Soil preparation follows the line of other Rose types: good drainage, basic food conditioning with manure or commercial fertilizer, and occasional stimulation during the summer. I have grown splendid specimens with just bone meal and Vigoro, with intermittent spraying (more from a sense of duty than apparent need) of Evergreen. The late Ernest Wilson prophesied that the Rugosa was "the hardy Rose of the future, the Rose for the cotter's porch, for the rich man's garden; the Rose that needs no protection in winter, the Rose that will thrive in the coldest parts of the United States." You will make no mistake if you profit by his suggestion.

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For Edges or Wild Planting.
Rugosa rubro.) The species type.
Rugosa alba.)
Hansa.
Mme. Georges Bruant.
Belle Poitevine.
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Blanc Double de Coubert.
Arnold.
Hildenbrandseck.

As Shrub Specimens.
Dr. Eckener. 5-6 ft.
Polar Bear. 4-5 ft.
Sarah Van Fleet. 8-10 ft.
Rose à Parfum de l'Hay. 4 ft.
Mme. Julien Potin. 4-5 ft.
Agnes. 6 ft.
Vanguard. 6-8 ft.
Türkes Rugosa Sämling. 8-10 ft.

Climbing.
Amélie Gravereaux. Pillar Rose.
Conrad Ferdinand Meyer. Pillar.
Golden Dream.
Nova Zembla.

Trailing.
Max Graf.
Lady Duncan.
R. Jacksonii.

Low or Medium Growth.
New Century.
Schneezwerg.
F. J. Grootendorst.
Pink Grootendorst.
Schwabenland.
Stern Von Prag.

ALBUM OF A PEACEFUL PLACE

CONTINUED FROM PAGE 45

mansion on New Haven Green is a perfect substitute in character and scale.

When he bought Highfield, the late Mr. Dana, New York architect, restored the house and gardens as nearly as possible to their original state. The dooryard on the east side of the house, with its brick paving and perennial borders, is as inviting today for al fresco dining as it was in Squire Hazen's time. Besides the dooryard and the garden illustrated, there is a partly shaded terrace to the west of the house.

The particular pride of the house, however, is in the restoration of Mistress Hazen's "lazy man's garden" which adjoins the dooryard. Here comparatively few flowers are needed to achieve a most refreshing effect: they are, in fact, confined to the round center bed and the eight urns which stand in the four all-green beds encircling it. The white scalloped edgings, the nicely placed urns and a lattice summerhouse, shaded by clipped Apple trees, are charming features of this small garden.

Although the spacious Colonial kitchen has been transformed into a living room, it still retains a homely atmosphere easy to associate with such early tasks as wool carding and spinning. The walls are a few shades darker than robin's-egg blue, the ceiling is white and the woodwork is antique beige. Eggshell chintz with an old flower-basket pattern in blues, pinks and greens is used for draperies and to cover the wing chair. Other furniture is upholstered in a mulberry-and-white block print. Pewter and old lustre add the final touch of authenticity.

It is quite probable that some of the walls at Highfield were at one time stencil-decorated by the young Hessian deserter who, Connecticut tradition tells us, bartered his art for food and lodging. At any rate, an adaptation of one of these charming old patterns, executed by Marion Bridgman, now decorates three walls of the dining room. The background is light yellow, and the architectural and floral motifs are in purple, green-blue and white, with hand touches of vermilion. The original paneling and woodwork are white. Black-painted country furniture looks well against the light walls.

—HARRIET VON SCHMIDT

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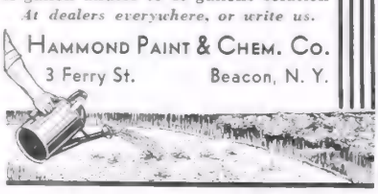

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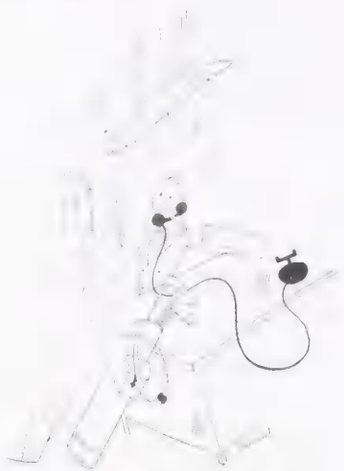

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J. Gish is an outstanding lad,
Who cured himself of going mad:
He once would scream with awful hate
To have to slowly percolate
Through streets and shops to try to find,
Some purchase that was on his mind.
But now with rage he'll never burst:
He Phones to Find "Who Sells It." first!

The following advertisers are members of this new reader service. If you do not shop in or near any of the 95 cities listed, or if you wish to find out where you can obtain the products of other advertisers in HOUSE BEAUTIFUL, write direct to the advertiser, or to the Who Sells It? Bureau, HOUSE BEAUTIFUL, 572 Madison Avenue, New York.

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